

AMERICAN

DECEMBER • 1952

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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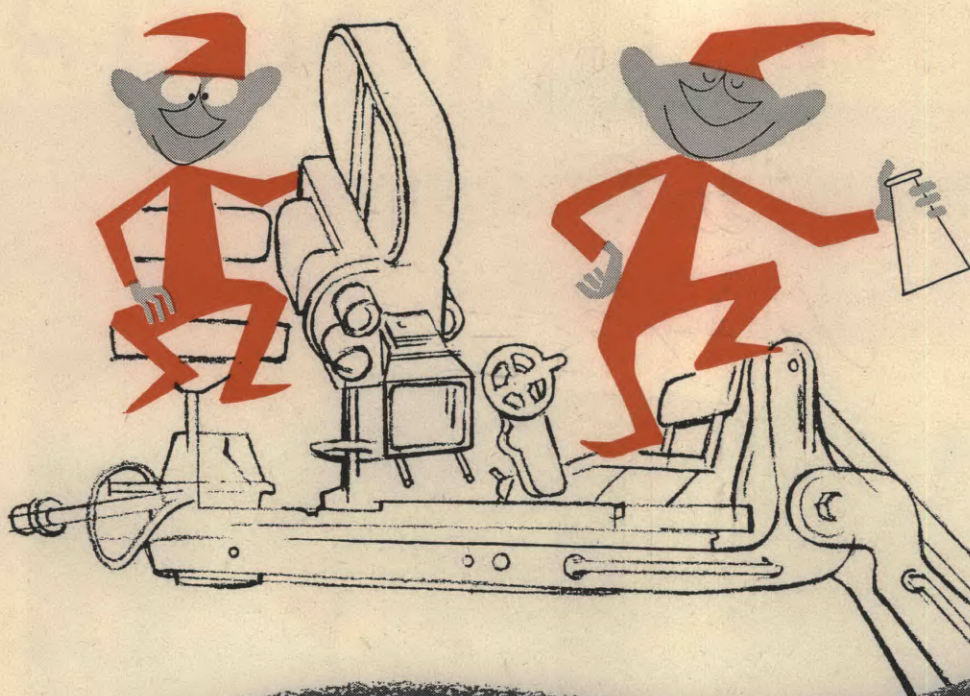


In This Issue . . .

- Follow Focus In Cinematography
- Overhead Lighting For Set Illumination
- Technique For TV Commercials

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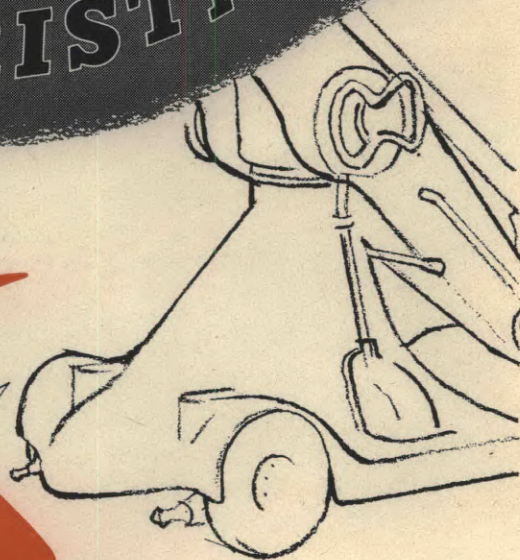
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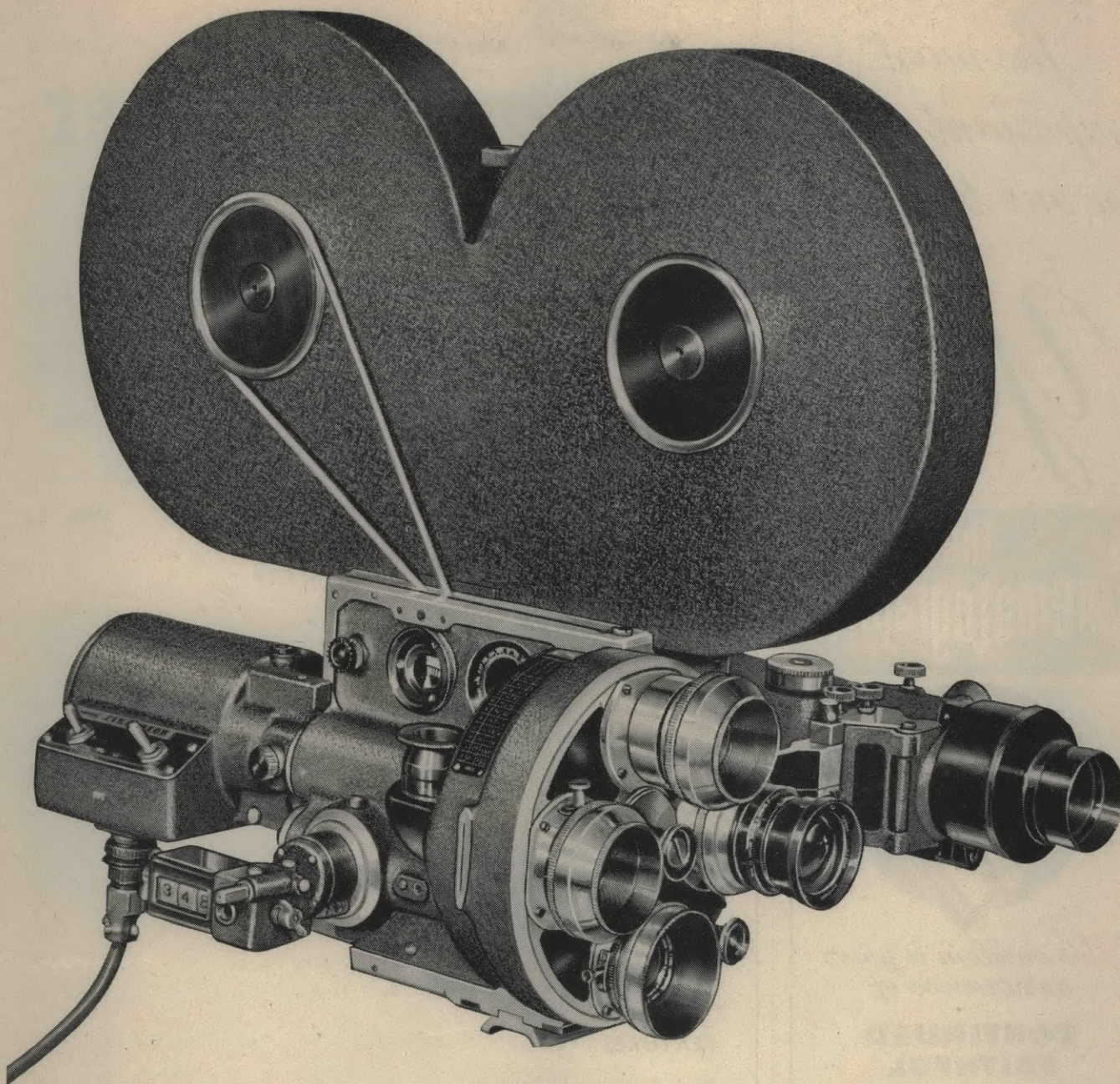


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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

IN LUSH, TROPICAL SETTINGS on British Western Samoa, Winton Hoch, ASC, (shown behind camera at left) directed the Technicolor photography of Aspen Pictures Productions' "Return To Paradise," starring Gary Cooper. Mark Robson directed the picture.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Pan-American Union, \$3.00 per year; Canada, \$3.00 per year; Foreign, \$4.00. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1952 by A. S. C. Agency, Inc.

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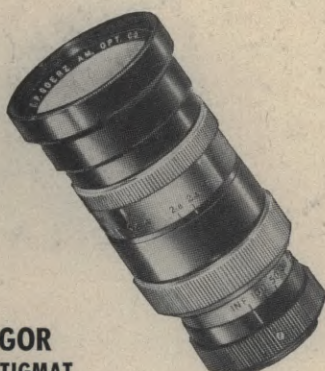
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Hollywood Bulletin Board



VIRGIL MILLER, ASC, (left) is congratulated by Fred Jackman, ASC, for "job well done," following screening of "Navajo." Miller filmed it.

AMERICAN SOCIETY OF CINEMATOGRAPHERS, at its November meeting, was host to director of photography Virgil Miller, ASC, and Hall Bartlett, cinematographer and producer respectively of the documentary feature production, "Navajo." The picture, which has garnered raves for its photography, was screened for ASC members and guests.

Also sharing honors as the Society's guests were Toshio Ubakata, Japanese cinematographer and his American representative, Fred Ota. Mr. Ubakata demonstrated a two-part reel of color film which he photographed in Japan using the new Japanese-made Fuji Process reversible 35mm color film—a product said to be similar in character to Ansco Color film.

ROBERT HOAG, cinematographer in the duping and optical printing department of Metro-Goldwyn-Mayer Studio, was admitted to membership in the American Society of Cinematographers last month. Admitted as Associate Members were John Bishop, who recently succeeded Ray Wilkinson as head of the camera department at Paramount Studio; O. W. Murray of Cinecolor Corporation, Burbank; and Harry Pratt, assistant to E. O. Blackburn of W. J. German, Inc., Hollywood.

KARL FREUND, ASC, who received an SMPTE Fellowship Award at the Society's 72nd Semi-Annual Convention in Washington, D.C., last October, addressed members of the SMPTE's Pacific Coast Section in San Francisco during the Section's three-day get-together November 23-26. Freund's talk embraced the shooting of live action TV shows on motion picture film, based on his experiences in photographing the "I

Love Lucy" and "Our Miss Brooks" TV shows for Desilu Productions, Hollywood.

CHARLES G. CLARKE, ASC, one day last month returned to the scene of his earliest triumph when he filmed sequences with Dale Robertson and Lloyd Bridges at Vasquez Rocks, in Southern California, for a forthcoming 20th Century-Fox western. It was exactly 20 years earlier to the day that Clarke had photographed the late Tom Mix at the same locale for "Destry Rides Again." Recalling the incident were Clarke's initials inscribed on the face of a sandstone rock back in 1932.

DON NORWOOD, ASC, inventor of the incident light exposure meter which bears his name, has developed a revolutionary new exposure meter for flash photography, said to be the first of its kind. Tradenamed the Norwood Flashrite exposure meter, device is to be manufactured and marketed by Director Products Corporation, makers of the original Norwood meter.

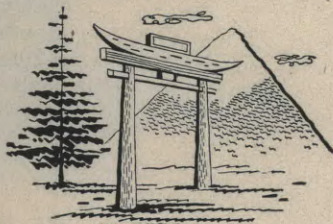
JOHN SEITZ, ASC, last month completed the photography of National Pictures' color thriller, "Invader From Mars." Picture marks first use in Hollywood for a feature production of a new 35mm color negative for incandescent light—a film stock not yet generally available. Results, which Seitz obtained with the new film, are said to be highly gratifying.

JOSEPH BIROC, ASC, who photographed the stereofilm, "Bwana Devil," has been signed to direct the photography of "Harness Bull," for Sequoia Pictures, Hollywood.

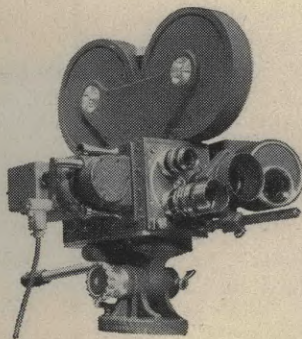
NICK MUSURACA, ASC, whose home lot is RKO, now temporarily inactive, is currently at Motion Picture Center Studios where he is directing the photography of Alex Gottlieb's "The Blue Gardenia," starring Anne Baxter.

ALFRED GILKS, ASC, last month completed the photography for Wilding Pictures of a color production featuring the new 1953 line of Chrysler automobiles. Photographed on Eastman 35mm color negative, the production was processed by Pathe Laboratories, Hollywood.

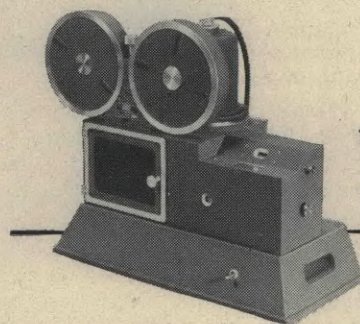
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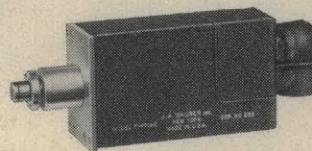
Ian Mutsu, president of the International Motion Picture Company, Tokyo, makes films for the Japanese Government... and for United Press-Movietone TV Newsreel. What camera? The Maurer "16," of course. "Thoroughly satisfied," says Mr. Mutsu... as all the world's top professionals say of the Maurer "16"... because it meets so many varied needs, gives top performance under all conditions of light, temperature and humidity.



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CLOSEUPS

Notes and
editorial comment

by the editor

Christmas is not the only thing they're getting ready for in Hollywood. There are the forthcoming Academy Awards presentations to be preceded by nominations, deliberations and final voting. All this bestirs Hollywood film folk this time of year when plans are accelerated to put into release before the traditional December 31st deadline those as yet unreleased pictures which the producers are hopeful stand a good chance for nomination for one or more Awards.

From the point of photography, there already has been released a greater number of pictures having nomination possibilities than in any previous year, and this is going to make the final selections quite a chore for Academy members.

There still are a number of top notch productions, wonderfully photographed, yet to be released before the December 31st eligibility deadline. Among these are:

"Come Back Little Sheba," (Paramount) photographed by James Wong Howe, ASC; "The Bad And The Beautiful," (MGM) by Robert Surtees, ASC; "The Jazz Singer," (Warner Bros.) by Carl Guthrie, ASC; "Hans Christian Andersen," (Goldwyn) by Harry Stradling, ASC; "Member Of The Wedding," (Columbia) by Hal Mohr, ASC; "The Four Poster," (Columbia) by Hal Mohr, ASC; "Stars And Stripes Forever," (Fox) by Charles G. Clarke, ASC; "The Star," (Thor Prods.) by Ernest Laszlo, ASC; "Limelight," (Chaplin) by Karl Struss, ASC; and "My Cousin Rachel," (Fox) by Joseph LaSelle, ASC.

★

The nominations period which precedes the Awards usually finds the major attention concentrated on selecting nominees for best acting, best picture, and so-called major awards, with too little attention given to the industry's technical achievements.

However, it is significant that at the moment the industry's two outstanding attractions are Cinerama, and Natural Vision 3-dimensional films, both the result of outstanding achievement contributed by technical crafts of the motion picture industry. Both Cinerama and Natural Vision are essentially photographic achievements embracing new and daring cinematographic innovations which have won wide public acceptance

and therefore are likely to have far-reaching effect on the future of motion pictures.

★

The value of the Academy Awards comes up periodically for debate, usually following the presentation of awards each year. All the major studios contribute to the support of the Academy. After the presentation ceremonies have become just a memory, sometimes a period of retrospection sets in when the studios' brass wonder if the big annual Awards event really justifies the cost.

Well, putting aside any considerations relating to the prestige a Best Picture or Best Actor "Oscar" would give their product, how about the boost to the morale which the Awards give to studio personnel? We wonder if studio executives ever measure the Awards event in terms of incentive—the incentive given a cameraman to do a better job, or for an actor or actress to give a superior performance, hoping there might be an "Oscar" in it for them come the following March? That incentive, we think, is easily worth the annual Awards cost.

★

Few people realize that one of the busiest motion picture production centers in North America, outside of Hollywood, is located in Montreal, Canada. Here Associated Screen Studios have been established for many years, turning out newsreels, short subjects and industrial films.

This studio is presently celebrating the twentieth anniversary of its most successful product — the Canadian Cameo series of theatrical short subjects, which are distributed internationally. Hollywood joins with other world film production centers in hailing Associated's success, and wishes them continued success in the future.

★

Correction: Last month, editorial gremlins caused a transposition in the last line of the caption under the lower right-hand illustration on page 482, relating to Hal Mohr's story on use of the Garutso lens. It should have read: "The Standard lens graph line is indicated by 0, the corrected lens by x."

—A.E.G.

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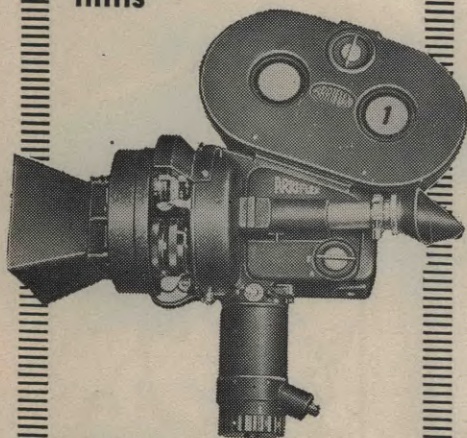
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Cinematography

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REVIEWS

Hollywood Last Month

BLOODHOUNDS OF BROADWAY — Photographed in Technicolor by Edward Cronjager, ASC, for 20th Century-Fox. Produced by George Jessel and directed by Harmon Jones.

A solid Damon Runyon story, Mitzi Gaynor and Scott Brady as the stars, and George Jessel to produce it, are just about all anyone could ask in a color musical. Add to this superlative Technicolor photography by Edward Cronjager and the result is a swell package of pictorial entertainment.

This also is probably one of the most skillfully lit and photographed color musicals to come out of Hollywood during 1952. From the very first scene the photography demonstrates a quality of warmth and vitality that sparks the gay mood which prevails to the final fadeout.

Here is real "painting with light," a skill which is particularly demonstrated in some of the dance numbers where light changes show slick coordination between gaffer and crew and the director of photography.

It's a known fact that the pictorial quality of a scene or subject often depends on placing the light source at precisely the right distance away. Cronjager apparently has mastered well this technique, as indicated by the pleasing rich tone and color quality of his medium and closeup shots.

Students of cinematography can learn much from a careful study of this picture.

ROAD TO BALI — Photographed in Technicolor by George Barnes, ASC, for Paramount Pictures. Produced by Harry Tugend and directed by Hal Walker.

Needless to say, Bing Crosby, Bob Hope and Dorothy Lamour are the stars of this Technicolor musical farce, as they have been in all the other "Road" films that have preceded it. This time George Barnes directs the photography and, as he would put, "it's a routine job of color photography—nothing special."

Art directors Hal Pereira and Joseph McMillan have provided lavish color in the settings and Barnes has done a masterful job in lighting and photographing them, bringing them to the screen with all the splendor of the sound stage creations intact.

Students of motion picture photography will be particularly interested in the special photographic effects of Gordon Jennings, ASC, and Paul Lerpae,

ASC, and the process photography by Farciot Edouart, ASC, — especially the matt shots in which a beautiful dancing girl emerges magically from a cobra basket to the music of a native's flute. The changing size of the girl, as she rises from the basket, was accomplished by starting the shot of the girl against a backing with the camera mounted on a dolly at the top of a ramp, then moving down progressively closer until she appears full size. The result was then combined with the basic scene through the usual matt technique of double printing.

THE MURDER (May later be retitled "Angel Face") — Photographed in black-and-white by Harry Stradling, ASC, for RKO-Radio Pictures. Produced and directed by Otto Preminger.

RKO was well repaid for the extra sum it cost them to get Harry Stradling to defer a long-awaited vacation in order to direct the photography of this picture.

Stradling has embellished the production with his well-known style of mood lighting and a special photographic treatment of Jean Simmons, who co-stars with Robert Mitchum, but who actually is the dominant character in a drama of a twisted mind that stops not at murder to fulfill its romantic desires. Never before perhaps has Miss Simmons been so carefully photographed as to reveal her true personality and to bring out her best physical and histrionic qualities. It is also interesting to note how Stradling frequently employs a precise camera angle to point up mood or to motivate or sustain some dramatic point in the story.

Among other photographic highlights are the two automobile crash scenes, which were *not* done in miniature or by process. The crashes are real. Five different cameras were employed in filming the action. In one crash, one camera was almost totally destroyed by the hurtling automobile, indicating to what lengths director Preminger went to get utmost realism in this production.

Reviewed here each month are new Hollywood feature film releases which demonstrate noteworthy photographic techniques of interest to students of cinematography. Unfortunately we cannot review all new releases, and failure to review a particular film implies no lesser photographic achievement.

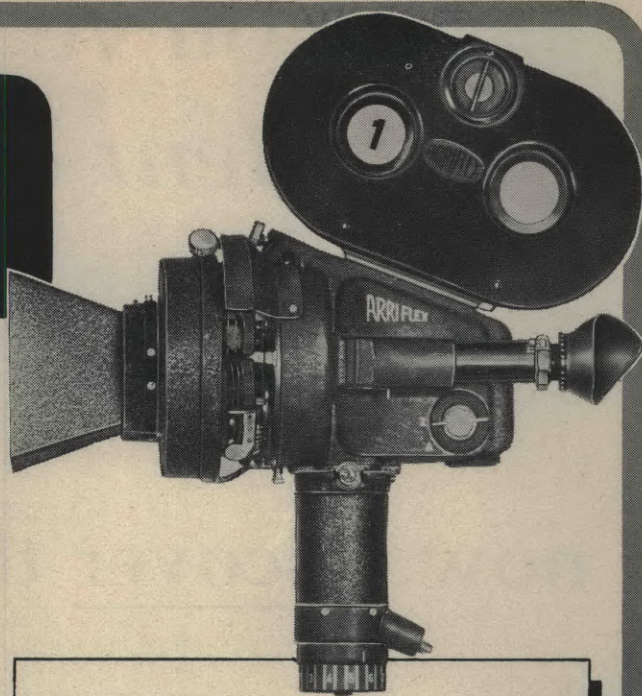
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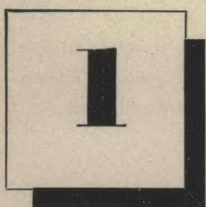
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What's New...

In Equipment, Accessories, Services



Giant Telephotos — Telephoto lenses for motion picture cameras, some ranging up to 40 inches in focal length, are now being distributed in the U. S. by Ercona Camera Corp., 527 Fifth Ave., New York 17. Lenses are available in mounts to fit most 16mm and 35mm cameras. Dual mounts also may be had so lenses may be used interchangeably on still or motion picture cameras. Prices range from \$195 to \$1,250.

Soundstripe Price Reduced — Reduction in price of Soundstripe from $3\frac{1}{2}c$ to $2\frac{1}{2}c$ per film foot is announced by Bell & Howell Company. New price applies to full or half-track on single-perforated film or quarter-track on double-perforated film. Minimum charge for Soundstripe service also has been reduced from \$10.50 for 300 ft. or less to \$5.00 for 200 ft. or less. Also announced is fact Soundstripping in future will include a balancing stripe on opposite edge of film.

Presto-Seal Splicer — Engineering Products Dept. of RCA Victor Division will distribute within the U.S. the splicing equipment for 35mm, 17 $\frac{1}{2}$ mm and 16mm films manufactured by Presto-Seal Mfg. Corp. The equipment is designed to splice all types of safety and magnetic film with a butt-weld end-to-end splice, without any overlap or need for cement.

Optical Printing School — Cinema Research Corporation of Hollywood together with International Photographer's Local No. 659 announce they have joined forces to set up training classes in optical printing and special effects work. Heavy demand for optical printing technicians as result of increasing growth of TV and color film production, makes training of new technicians necessary, according to Harold Scheib, Cinema Research head.

AURICON

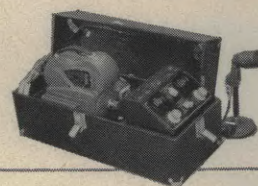
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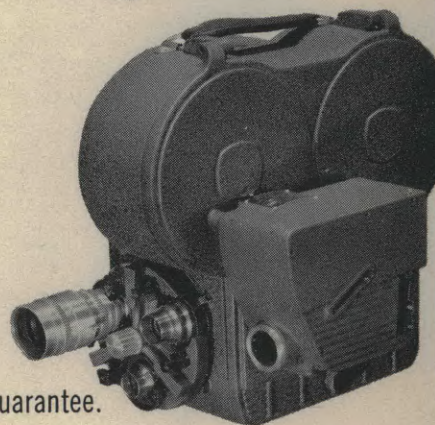
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- ★ Synchronous motor for single or double system sound-recording work.
- ★ Studio finder shows large upright image.
- ★ \$1310 (and up) with 30 day money back guarantee.



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MANUFACTURERS OF SOUND-ON-FILM

Open Letter to the Real Star of "Navajo"

VIRGIL E. MILLER, ASC

HALL BARTLETT

November 19, 1952

Dear Virg:

Dear Virg:

I want to take this opportunity to express publicly, and particularly to your fellow members of the A. S. C., my gratitude for your contribution to my first production, "NAVAJO". The trade press, the newspaper critics, and the magazine critics have rendered a unanimous decision on your work. They are right. You are the real star of this picture.

rendered a
They are right. You are
this picture.

Your artistry is on the screen for everyone
to see. But only those of us who made the
picture with you, and who saw constantly
the results of your great experience, your
willingness to give everything you had, and
Your fine spirit, realize that "NAVAJO" and
could not possibly have been made without
you.

you. Virg, now and always,

My hat's off to you, Virg, now and always,
Sincerely,

Sincerely,

ely,
Hall Bartlett



“NAVAJO”—winner Parents’ Magazine Gold Medal Award, Protestant Motion Picture Council Merit Award, National Board of Review Special Award, Southern California Motion Picture Council Special Award, Special Award of the National Motion Picture Council, and Edinburgh Film Festival.



ACCLAIMED in the Nation's press —

"Virgil Miller is the unseen star of 'Navajo.' His photographic shots are a series of stunning pictures of the Navajo country."

—*New York Daily News*

"'Navajo' is a personal triumph for Virgil E. Miller, whose camera work will certainly rate Academy attention.

—Los Angeles Daily News

"Mark 'Navajo' down as one of the outstanding pictures of this year; the photography of Virgil Miller has almost a poetic mood and quality."

—Philadelphia Daily News

"Magnificently photographed by Virgil Miller."

—*Showmen's Trade Review*

"Virgil Miller's camera work is strikingly beautiful."

—*Time Magazine*

"Virgil Miller's photography plays a major role in making 'Navajo' a memorable screen milestone. This is the most beautiful black-and-white film this reviewer has seen."

—*Baltimore Sun*

"Even the contenders for starting posts in the next annual Oscar Derby agree that Virgil E. Miller's photography of 'Navajo' is certain to be considered for Academy Award nomination."

—Hollywood Citizen News

"Virgil E. Miller's photography is the most beautiful we've seen in many a year."

—*Washington Post*

"Virgil Miller's photography is breath-taking."

—*San Francisco Chronicle*

"Virgil E. Miller, one of Hollywood's ablest cameramen, has contributed all his knowledge and all his experience to give 'Navajo' a scenic background that has to be seen to be believed."

—*Motion Picture Herald*

"Virgil Miller contributed most impressive camera work to make 'Navajo' a film long to be remembered."

—*Philadelphia Enquirer*

"Veteran cinematographer, Virgil E. Miller, composes landscapes of incomparable majesty as the camera picks up the ant-like human figures clinging to the canyon walls, and inching across endless sands. Every frame in the picture would make a stunning adornment for any wall."

—*Memphis Press-Scimitar*

"Virgil Miller's photography is outstanding. Every scene of 'Navajo' is beautiful enough to remove from the movie and frame as a lovely still photograph."

—*Rocky Mountain News*

"Virgil Miller's photography is hauntingly beautiful."

—*Kansas City Star*

★ ★

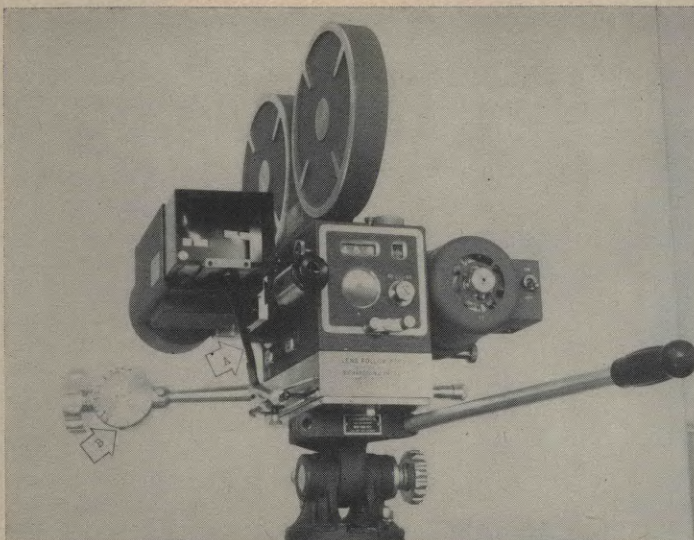


FIG. 1—Follow-focus device developed by Richardson Camera Co., Hollywood for turreted professional 16mm cameras, has linkage (A) between viewfinder and dial control knob (B) which automatically corrects finder for parallax so that finder image is identical with lens.

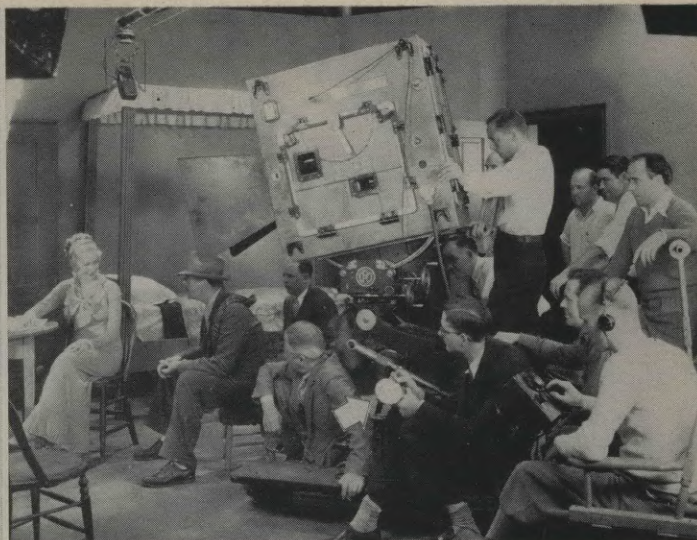


FIG. 2—Technicolor developed a remote control by which the lens in follow-focus shots is focused electrically by means of Selsyn-motor-driven control dial (Arrow) in hands of camera assistant; may be effectively operated several yards distant from camera.

The Development of Follow-Focus In Cinematography

Some of the interesting developments that have taken place which make possible sharp focus throughout moving camera shots.

By FREDERICK FOSTER

THE EXTENT TO WHICH crane and dolly shots are used today never would have been possible without the development of automatic follow-focus. Without it, moving camera shots could not be held in sharp focus throughout a take except with the greatest of difficulty. Today, the focus ring on the lens is changed progressively and automatically forward or backward by remote control as the camera moves toward or away from the subject in a dolly or crane shot.

Before the coming of sound, neither the matter of finder parallax nor that of follow-focus was considered important. Finders were placed very close to the photographing lens, reducing parallax to the minimum, and as moving camera shots were seldom made in those days, finder parallax could be compensated by setting the finder according to a pre-calibrated scale, or by checking the angles against that seen on the ground glass.

With the advent of sound, cameras were placed in relatively large, sound-proofed blimps. This necessitated either enclosing the finder with the camera, thereby restricting the operator's freedom in viewing the finder image, or placing the finder outside the camera blimp, at a considerable distance from the camera lens, inevitably increasing the problem of finder parallax to a high degree. Almost at the same time, the moving camera and other techniques were introduced, and these made following focus a factor in an increasing number of shots.

Among the men in the industry to tackle the problem was John Arnold, ASC, executive director of photography at Metro-Goldwyn-Mayer Studios. Arnold developed a successful semi-automatic follow-focus finder for use on studio cameras. The device, which won one of the Academy's achievement awards in 1937, facilitated camera

operation by correlating the focusing of the shooting lens and finder lens and simultaneously correcting for parallax. This was accomplished with such precision that the sharpness of focus in the finder could be relied upon to indicate corresponding properties in the photographic image, thereby materially increasing the speed and accuracy of production photography, particularly in follow-focus shots.

Conventional practice revealed plenty of methods by which a finder could be pivoted to correct for parallax, making its field of view coincide with that of

(Continued on Page 552)



FIG. 3—Newly developed blimp for the Eclair Camerette provides for remote focusing of lens during follow-focus through external knob and dial which is coupled directly to lenses of camera inside blimp.

The Photography

A CAMERAMAN ASSIGNED to an Alfred Hitchcock production can be sure of one thing: the photography of the picture will be all-important. Hitchcock, always meticulous about the camera treatment of his pictures, expects two things: top-quality photography, and ability in the cameraman to accomplish the unusual and often next-to-impossible camera shots he dreams up. And because he will do everything to make it possible for his director of photography to achieve these, cameramen have come to know that working with Hitchcock means real opportunity to do a thoroughly creative job of lighting and photography.

Analyzing the touch of a master-craftsman is not easy and even after the most careful and diligent scrutiny, there remains always an indefinable "something" for which the researcher can find no name. But in the case of Hitchcock there is at least one outstanding and obvious reason for the amazing success his pictures attain: he knows photography, and he directs his pictures with a clear understanding of the camera's capabilities and its limitations.

To him, the camera is the story teller—the star performer on any set. Accommodations invariably are made to suit the convenience of the camera, rather than reversing the procedure, and it is this unique stress on camera importance that yields to all Hitchcock productions their undisputed excellence.

It follows that the cinematographer Hitchcock selects to direct the photography of his pictures is regarded with



BECAUSE Hitchcock insisted on the utmost realism and authenticity for "I Confess," most of the picture was filmed in actual locales. Here Robert Burks, ASC, lines up his camera for important scenes in a local courtroom in Quebec.—(Photo by Jack Albin.)

EVEN the rain scenes in "I Confess" are real. Here director Hitchcock and camera crew sheltered by large umbrella, film a scene in which a young couple on a holiday are caught in a storm.

ONE of the tougher scenes to light was a street exterior in which a full block of a Quebec street was lit by placing large studio lights atop buildings and in doorways. This is only scene in picture where overhead lighting was used.



Is Important To Hitchcock

To him, the camera is the story teller, the star performer on the set, according to Robert Burks, ASC, who filmed Alfred Hitchcock's "I Confess."

By HILDA BLACK

more than ordinary importance, too, and is afforded every consideration in the planning and execution of the camera work. Robert Burks, ASC, who turned in such a magnificent job of black-and-white photography on "Strangers On A Train," Hitchcock's previous Warner Brothers production, was again chosen by Hitchcock to take the photographic helm in the production, "I Confess," Hitchcock's latest for the same studio.

"Hitch knows exactly what he wants," explains Burks. "There is no hit and miss with him. He makes a sketch continuity, story-board fashion, of the entire picture, and every morning on the set hands his cameraman a small folder with the day's scenes sketched out. Frequently, too, he makes a rapid-fire drawing in thirty seconds and asks if a certain scene can be done in that particular way.

"But he never nails you down to those sketches. If, after discussion, Hitch finds that we can achieve better results in another way, he has no hesitancy in rewriting the action or dialogue. Unlike many directors who set every scene as for a legitimate stage production and then almost defy you to get a shot, Hitch

thinks of the set in relation to the camera."

Because "I Confess" was to be photographed in Quebec, in natural locales, long before production started Burks and Hitchcock screened a number of pictures in search of an authentic, realistic style of pictorial interpretation. Documentaries were given particular attention, as were films photographed almost entirely in actual locations. The study, however, was unproductive; none of the pictures possessed the authenticity and realism he sought—but it shows to what extent Hitchcock will go in order to find an idea, a key to a particular pattern that will make his pictures dramatically different.

Hitchcock rejected most of the "location" shots in the films as "phony and artificial," made so because they were produced in the studio. The contrasts were glaring.

"Why?" Hitchcock wanted to know.

Breaking it down, Burks came to the conclusion that it is not any one particular facet of picture-making that makes one film look real and another artificial. It is a combination, he believes, of many things such as lighting, makeup, wardrobe.

"In order to get the authentic quality without erring in the other direction and becoming 'newsreely' we decided on some drastic changes," says Burks. "Ours became a struggle, not for perfection in the accepted Hollywood sense, but for realism.

"We were well aware that a company on location works under many handicaps—some of them severe. Difficulties that might assume major proportions on a sound stage have to be solved quickly and with a small crew when away from Hollywood. We decided that, since we would have to work under such handicaps on location, we would also impose the same restrictions on ourselves when we returned to the studio.

"For one thing, we knew that we would have to contend with ceilings in filming location interiors. There would be no parallels, no lights "up high," no backlighting. So if we hoped to establish and sustain the stamp of authenticity we would have to keep our lighting uniform, that we would have to hide lights behind chairs or under desks. We therefore decided to use no overhead or backlighting whatsoever, except where they naturally occurred. Throughout the picture, all lighting was from the floor. That, in itself, presented quite a problem. It slowed us down for one thing but it did assist in capturing the proper mood. And despite the numerous handicaps, we still brought the picture in under budget."

No attempt was made "to dress" up the sets on these location interiors. Doors and woodwork with shiny surfaces were allowed to remain that way and not dulled down as they would have been ordinarily in an effort to reach a high degree of perfection.

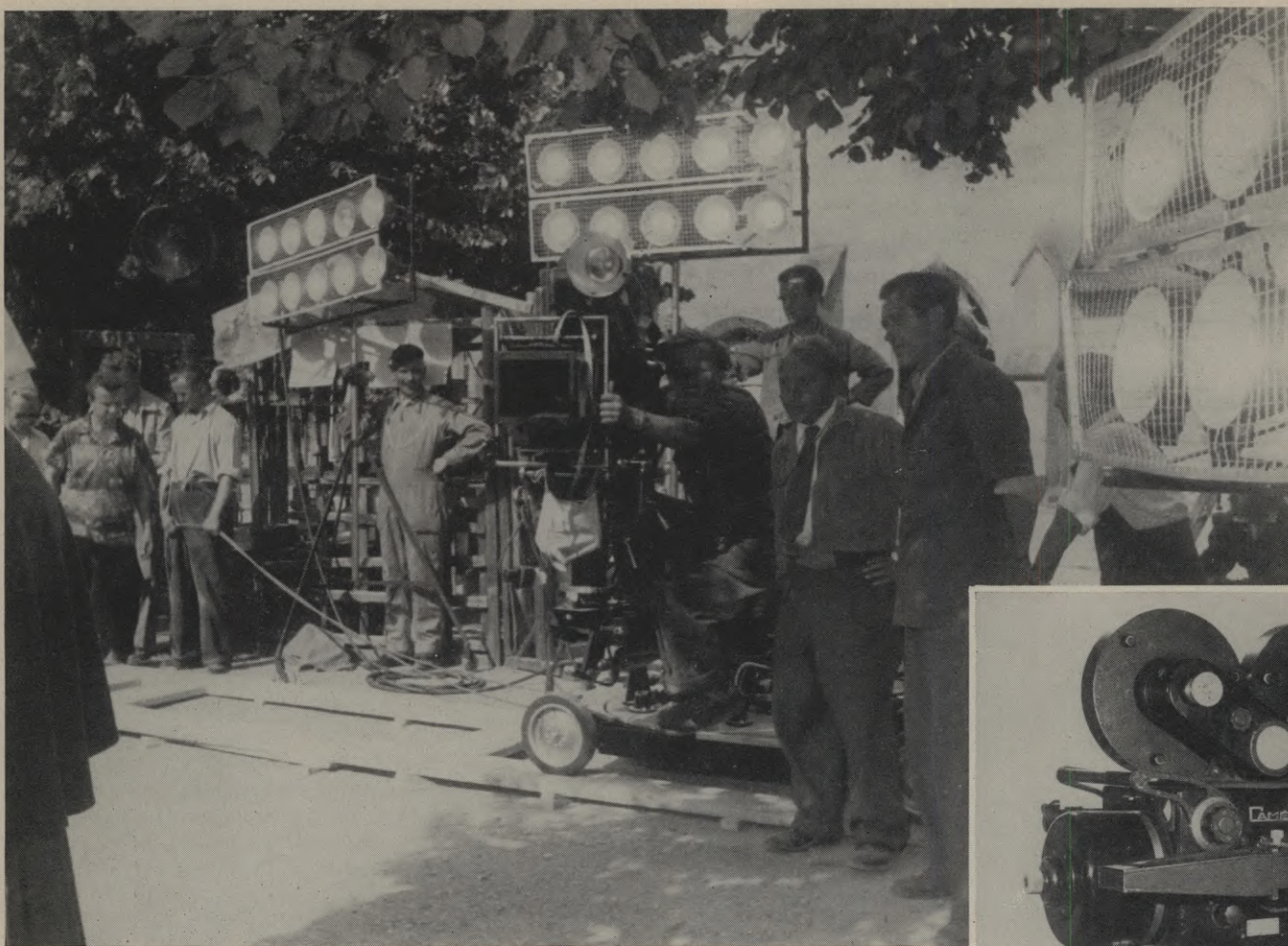
With the exception of three interiors, the entire picture was filmed in Quebec. Hitchcock selected this Canadian city

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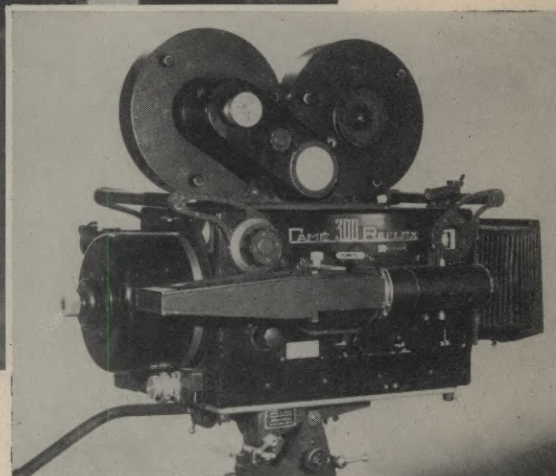
PUBLIC buildings in Quebec furnished many sets that, had they been reproduced in the studio, would have exceeded the picture's budget in cost. Here an important scene is being enacted in the House of Parliament.

NO OVERHEAD lighting was possible on location interiors, where ceilings were too low to permit overhead units. Scenes, such as this in the Parish House of St. Severin's, were lit from the floor.





JOSEPH BRUN, ASC, (2nd from right) and the crew he personally trained before starting to shoot "Martin Luther" in Germany for Louis de Rochemont. Brun used the new French-made Came-300-Reflex camera (shown at right) to photograph the entire production. Also of interest are the unique incandescent booster lights grouped in tens behind wire mesh guards on tripod standards.



Joseph Brun planned a starkly realistic camera treatment for Louis de Rochemont's "Martin Luther," but failed to reckon with inadequate equipment and an untrained crew. Here he tells how these problems were resolved on his recent

Assignment In Germany

By JOSEPH BRUN, ASC

"THIS IS IT, the 'Martin Luther' story," said Lothar Wolf, production manager for Louis de Rochemont, who had called me to his office to discuss the photography of de Rochemont's latest film. "It is to be photographed in Germany," Wolf continued, "in locales where the original action took place in the 16th century. You know de Rochemont's approach. He wants realism. It is to be photographed in your usual manner."

Later in the day, while making an insert shot of a glamorized can of peas for a commercial, I fell to dreaming about this new feature assignment. The director squinted through the camera finder and exclaimed, "It's like a painting!" But

Lothar Wolf's words still were ringing in my ears: "... to be photographed in your usual manner."

Nor did I want to photograph "Martin Luther" in any ordinary manner. My style had been determined by the nature of the subject, and narrowed by operational difficulties. I thought of my other assignments before this: "Savage Splendor," a feature-length picture in color shot entirely in Africa with a hand-held camera. I remembered begging for just one high-intensity arc when shooting "The Whistle At Eaton Falls," and shooting "Walk East On Beacon" with only two 150-amp HI arcs and with so few additional lights that many another cameraman would have shuddered at the

thought of undertaking such an assignment.

But perhaps I gained considerably from working under such adverse conditions. I think that every foot of film a cameraman shoots increases his knowledge of cinematography whether the subject is realistic drama, a soapy melodrama, or a commercial extolling the merits of a can of soup or a deodorant.

Wolf, when discussing the new assignment with me, had suggested that perhaps I might find much in pictorial inspiration for the production through reading a number of published biographies on Martin Luther, and by studying the illustrations. This I did. One dominant idea took root in my mind—I was going to picture the life of Martin Luther with brutal realism. I would definitely avoid all the veneer of artificiality and convention, the cellophane wrapping, the sweetness and fiction too often applied to contemporary films. Here was to be a photographic treatment that would enable audiences to transpose themselves back into centuries of the past and become a part of the drama of that day.

I felt I did not want to make this a "picture of photography," but to treat it with humility. I had not the presumptuous desire to paint with light; cinematography is a medium in itself—the result of emotions, sensations and skill. But it is not the content of the picture, either. It is only the texture—the vehicle to taste and significance. It offers only a primitive plasticity; but we sense in it the elements of a great artistic adventure.

With these uncompromising decisions in mind, I landed in Frankfurt, Germany, last August. There I met our director, Irving Pichel, and conveyed to him my photographic aspirations for this assignment. He told me of his own interpretation of the subject. Our evaluations were markedly similar, and we immediately reached harmonious agreement.

Together we scouted locations, and here I began to realize for the first time the tremendous scope of the enterprise. I would have to illuminate huge naves in ancient churches, unending corridors in monasteries, immense halls by day and by night; night exteriors with snow on the ground—each set a cameraman's trap! The studio sets were to cover areas much larger than I had ever before lighted.

At the Afifa Studios in Weisbaden, I met "my men"—the operative cameraman and his two assistants, the gaffer and his crew, and the grips and the painters. All were extremely young and eager but admittedly not experienced. By contrast the editor, set designer, sound technician, makeup man, miniature artist, and costumer all were thoroughly skilled, having worked at the UFA studio in Berlin before and during World War II. cursory inspection of the available lighting equipment showed it to be obsolete and in doubtful operating condition. So there I was with that awful sensation of loneliness that had enveloped me before when faced with similar conditions.

I decided to share my work with the crews—to give them a substantial part of the responsibilities and to make them fully conscious of it. I told them: "Be the photographer with me."

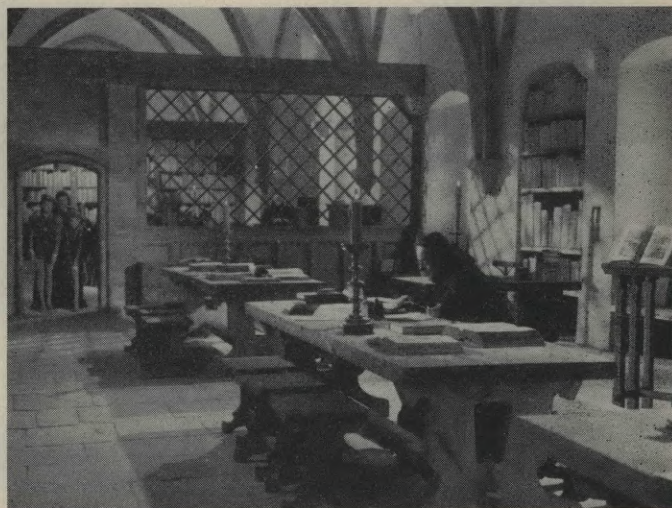
I had brought along with me my own Eclair Came "300" reflex studio camera, which I consider the most modern and rational camera ever built. Its reflex viewing system, which enables the operator to see the action through the taking lens as the scene is being photographed, makes all other viewing systems obsolete. Here there is no parallax problem. The operator no longer has to rely on the dexterity of his assistant nor of his interpretation of focus. There is practically no loss of clarity induced by shutter interference while the camera is running.

The shutter is adjustable and opens up to 180°. Focus control for all lenses is made from the outside at three convenient and different points. The finder eyepiece is adjustable within a complete circle, enabling the cameraman to operate

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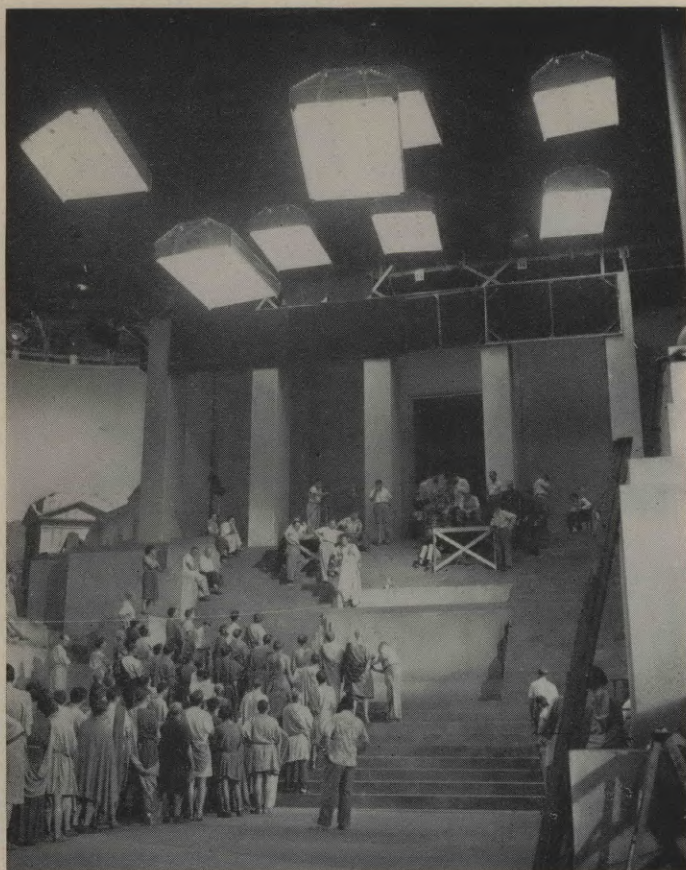
BRUN'S ECLAIR camera permits through-the-lens viewing of scene as it is being photographed, a factor that proved ideally suited to the natural location setups used throughout the picture. Brun is shown here lining up camera for scene in monastery.



IT WAS necessary to illuminate huge naves in ancient churches; unending corridors in monasteries, immense halls both by day and by night—"each set a cameraman's trap," said Brun.



LIGHTING the largest sets was accomplished by first teaching the gaffers and camera assistants how to use an incident light meter and to evaluate its readings, then directing the lighting from camera position. Note here how depth of set has been emphasized through multiple plane lighting.

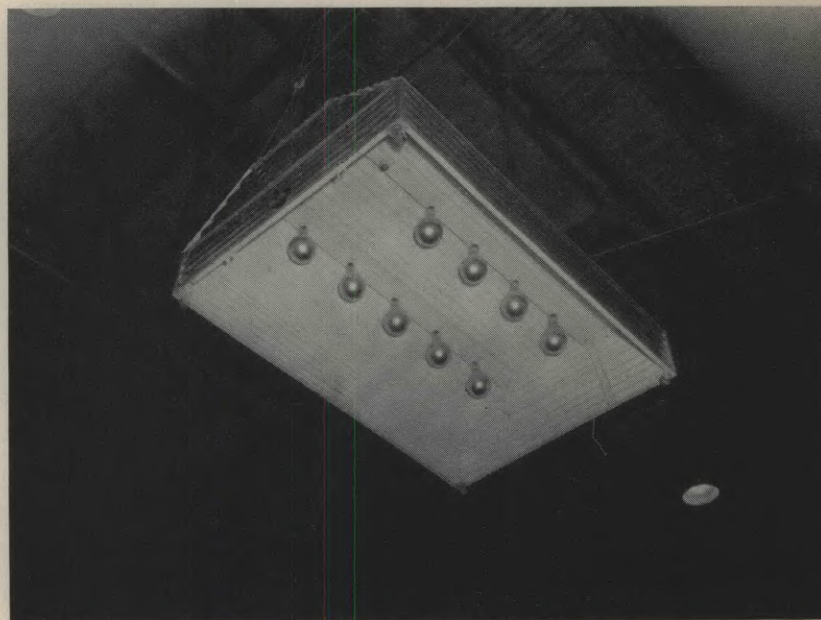


SKYLIGHTS—eight of them—augmented by strong directional lighting from arcs situated above and to right of camera position, supplied major portion of illumination for this and other sets for MGM's "Julius Caesar," photographed by Joseph Ruttenberg, ASC, whose camera and crew are on parallel in background.

Overhead Lighting For Overall Set Illumination

New lighting technique achieves quality of real daylight.

By JOSEPH RUTTENBERG, ASC



CLOSEUP VIEW of new Skylight which provides soft, "shadowless" reflected light for motion picture set illumination. Skylight, which uses ten 1000-watt incandescent globes, was developed jointly by MGM's John Arnold, ASC, and the Motion Picture Research Council.

"**JULIUS CAESAR**," which I recently completed photographing at Metro-Goldwyn-Mayer studios, marks the first time in Hollywood history perhaps that a feature production has been filmed almost entirely with overhead light. This black-and-white production, featuring Marlon Brando, James Mason, John Gielgud, Louis Calhern, Greer Garson and Deborah Kerr, is one of MGM's top-budget pictures for 1952. From the standpoint of set lighting, it establishes a technical milestone.

What made it possible to photograph ninety percent of this production with overhead light alone, was the recently-developed Skylight, a "shadowless" set lighting unit developed jointly by MGM's executive director of photography John Arnold, ASC, and the Motion Picture Research Council, Inc.

From the numerous tests conducted with the Skylight at MGM, it was found that its reflected incandescent light more closely approximates the quality of the north light favored by the portrait photographer.

"Julius Caesar," with its many huge exterior sets, was ideally suited to the type of lighting produced by Skylights augmented by other overhead units for directional light. In fact it might be said the production demanded it, inasmuch as almost all of the action takes place on outdoor sets, all of which were constructed indoors on MGM's sound stages.

Daylight consists of strong directional light from the sun plus the soft light reflected from the sky. For the first time, perhaps, this same light quality, having such realism that few can distinguish it from real daylight in the photographed result, has been achieved on a motion picture set.

Whenever we shoot exterior sequences out-of-doors, the photographic light is provided almost entirely by the sun, and our task is simply to control the light in an effective manner. But when we move indoors to shoot, we are then confronted with the problem of lighting, and we must work with units of artificial illumination.

Heretofore, any attempt to reproduce an effect of genuine daylight illumination indoors on the sound stage has not been altogether successful, although such efforts have been generally accepted. But the use of strong lights on the floor, even when diffused, simply cannot give the desired illusion of daylight. A multiplicity of light units on the floor throw a multitude of shadows which are almost impossible to conceal entirely. Moreover, floor lamps mean a troublesome web of cables on the floor, and this condition on the huge

"Caesar" sets would have greatly hindered our camera work.

Our aim, then, was to place all our lighting units overhead, first to produce a quality of daylight coming from the only logical direction—the sky—and to give us a relatively clear floor on which to work. There were other considerations, too—most important perhaps was the fact we required enough light volume at all times to enable us to stop down the lens and thus obtain a maximum of depth of focus.

The typical pattern of lighting for the "Caesar" sets consisted of six to eight Skylights suspended high above each set, with arcs rigged high and ringing the set to supply the strong directional illumination of sunlight.

In the photographic result, the illusion of real daylight is admittedly far superior to anything accomplished to date by other lighting methods. People in groups are not lost in heavy shadows—the Skylight illumination takes care of this; and the directional lighting from the arcs gives the outdoor scenes additional authenticity.

Now this is not to say that no lights ever were used from floor level. Occasionally I used a Senior on a parallel for closeups, where strong directional sunlight effect was desired, and invariably there was a Coed fill light on front of the camera also for closeups.

In "Julius Caesar" we had a wide range of time to portray through lighting, from early morning dawn to evening dusk. In lighting sets for an early morning scene or a foggy, overcast day, diffused light is normally used to provide the major portion of set illumination. For this the Skylights were ideal.

We photographed a great many "mob" scenes in which hundreds of people appeared on the sets. Here, the soft, shadowless illumination from the overhead Skylights plus the directional light from the arcs gave us a most realistic effect of natural daylight. To have lit these scenes from the floor with the great number of arcs and other units that would have been necessary would not have produced the light quality we desired, and would have involved a great deal of time and effort in placing and adjusting filters and scrims on the lamps in an effort to reduce shadows to a minimum.

With six or eight Skylights suspended from the catwalks overhead, the sets were bright as day, and the illumination was perhaps as close to real daylight in quality as it is possible to get with any known set lighting equipment. The effect recalled the days when we used to light motion picture

sets with banks of the old Cooper-Hewitt mercury lamps; but Skylight illumination far surpasses anything achieved in the old days with Cooper-Hewitts.

Noteworthy, too, is the fact fewer changes in lighting were required whenever we moved the camera from a long shot position to one for a medium or closeup shot. For dolly shots, Skylight illumination is the answer to a cameraman's prayer. We can move about the set and need worry hardly at all about annoying shadows that so often plague us when executing similar shots with other types of lighting.

I would estimate that as a result of using the Skylights, the nearly 50 percent production time normally spent in lighting a set was substantially reduced, and at the same time our overall picture quality was vastly improved. Besides improving the general quality of lighting for the "Julius Caesar" sets, the Skylights proved cheaper to operate and less costly to rig than many of the conventional and heavier single lamps normally used for set lighting. The great amount of scrimming and goboeing ordinarily required was eliminated almost entirely.

The Skylight units are pictured in use in the accompanying photographs, which were made during the filming of "Julius Caesar." The unit, made of corrugated aluminum, consists of a rectangular hood- or box-shaped reflector about 4' x 6' in size, which has a depth of about 20 inches at the crown. Each unit has ten 1000-watt silver bowl incandescent lamps arranged in two rows. Each lamp, which has a rated life of 1000 hours, can be individually controlled from the switching panel on the floor. Usually, however, they are controlled in pairs. Thus, the light level of each Skylight can be controlled from the set, without need for a gaffer to service it overhead. In addition to the range of lighting afforded by this control of the lamps, we are able to gain additional range and flexibility of the illumination by raising or lowering the Skylights.

Following the success achieved with overhead illumination on this production, I am now preparing to make extensive tests in which all scenes will be photographed with Skylight illumination alone, and without any supplementary lighting from the floor. I think there is an opportunity to develop an entirely new and pleasing pictorial quality in photography, now that we have a thoroughly proven source of "shadowless" light in the new Skylight units. END



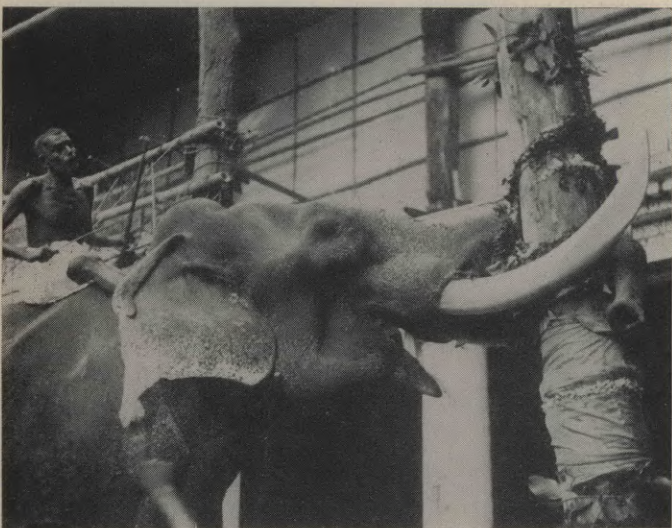
THIS EXTERIOR scene for "Julius Caesar," photographed on sound stage, shows illusion of natural daylight illumination achieved by director of photography Ruttenberg, using overhead lighting entirely.



ILLUSION of bright sunshine is effected in this scene for same picture by use of overhead illumination alone. Skylights supplied the soft fill light, arcs the strong directional light as from the sun.



DESPITE reports to contrary, Indian women generally may be photographed when proper arrangements are made through native guide or interpreter.



HIGHLIGHT of a rare Hindu rite performed inside Indian temple could not be photographed by non-Hindus. An Indian cine photographer using a visiting cinematographer's camera, got the shot for him. Native photographers can save many a similar situation for the travelling newsreel and lecture filmer.



VELA KALI, a mass warrior dance performed in Hindu temples in Travancore-Cochin, was successfully photographed by a non-Hindu visitor through the aid of a local amateur cinematographer. (All photos above reproduced from 16mm films by author.)

Local Cine Cameraists Can Ease The Way For The Professional On Foreign Assignments

By N. P. HARIHARAN

Director of Information, Travancore-Cochin, India

Photographs By The Author

NO MATTER HOW EXPERIENCED and expert the cinematographer, there are always problems which he meets when photographing in a strange, foreign land for the first time. This is particularly true of travelling amateur movie makers, and documentary, short-subject and lecture filmers, most of whom take their pictures with 16mm cameras, unaided by assistants.

In this respect I have noted with interest the comments of Ed Olsen who related his filming experiences in India in his article, "Filming Travelogues In 16mm Color," in the April, 1952, issue of *American Cinematographer*. Olsen wrote that on arriving in India, he found the situation quite different (from that prevailing in the country he had just left). "The people were friendly, often a little too inquisitive," Olsen said. "The innate curiosity of the men and small boys often made camera work difficult. The women on the other hand stayed out of camera range. Indian women are not permitted to look at a camera . . ."

This view of the photographer obviously is based on what he had observed in some outlandish village, where the women live under "purdah." It could deter some other cameraman from attempting to film movies in India, which is entirely unnecessary.

During the fourteen years that I have been Director of Information in Travancore-Cochin, considered India's most progressive state, I have had the privilege of personally escorting through India many professional cinematographers from the United States, assisting them to get desirable footage.

Whatever may have been the attitude of the mass of Indians prior to August, 1947, when Britain's rule of India ceased, today the presence of a white man here does not evoke either curiosity or suspicion generally. I would go a step further and add that the American, whose endearing trait is the informality of his manners, is regarded as a friend wherever he goes in India. This does not mean, however, that groups of people will not look around to see what he is doing. (I had a similar experience years ago when my wife and I visited a European city, when her richly embroidered silk saree, evoked some attention, and a politely enterprising photographer assisted her in unbuttoning her heavy overcoat in order to picture the saree to maximum advantage.)

It is the unanimous opinion of all cinematographers whom I have contacted in India, that the friendly cooperation and assistance of some native Indian amateur cinematographer is invaluable in getting good motion pictures of India and her people. A competent guide can be helpful in showing the visitor the places of interest, but a native amateur cinema-

(Continued on Page 544)

The Officers and Staff
of
W. J. GERMAN, INC.

extend to
ALL CINEMATOGRAPHERS
Everywhere —

HOLIDAY GREETINGS

and

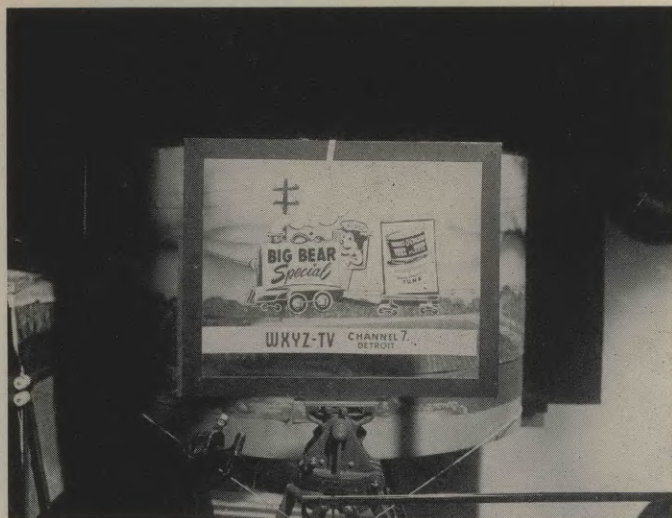
GOOD WILL

For

The Christmas Season

and

The New Year —



EXAMPLE of how Video Films makes semi-animated effects at little cost. Station identification (8-10 second) spot was made by first recording sound effect of train on film, then backwinding film and revolving background drum, shooting it at 24fps. Stream of compressed air bobbed train up and down. Spot was ready for air after processing and editing.



THE SAME 70-DA Filmo company used to make its first Video Films still proves useful for many assignments such as this shot for series of spots for Air Force. Camera is ideal for filming take-offs and air-to-air scenes.



LOCATION interior for political spot announcement. Limited power supply in such locations makes Colortran lights indispensable. Extra mike is for tape recorder that makes track for editing of interviews.

Techniques For TV Commercials

TV spots demand the best of film production methods. Here's how Video Films turns out commercials for some of Detroit's leading television program sponsors.

By WILLIAM R. WITHERELL, JR.

Director, Detroit Television Council

IN THE SIX YEARS since television left the laboratory stage and rapidly became a major entertainment medium, one element of the complexity that is television, the TV film commercial, has attracted a growing amount of attention and interest among the members of the motion picture profession.

Back in 1946, there were four principal sources for the film material used by early TV advertisers: many big sponsors made use of sections of industrials already produced; others turned to the film companies that regularly made their industrials.

Another source of film spot material for national accounts proved to be the theatre ad trailer. Already produced with good advertising showmanship, the running time of the theatre trailer was such that it could be put on the air with virtually no trimming.

An unexpected source turned out to be the stations themselves. Many advertisers were far from convinced that TV was here to stay. To attract these doubting Thomases, some stations would offer one simple 60-second film free or at cost with each thirteen-week time purchase.

Except for the station, the regional and local advertisers, unlike the national advertisers, had virtually no place to turn. They had no backlog of industrials, no theatre trailers and they couldn't afford the services of the big industrial producers. This gap was quickly filled by a fifth source: hundreds of small, independent motion picture concerns that were formed almost overnight to produce films for television advertising. Today, the relatively few that survived the ensuing years probably turn out the majority of the commercials you see. Video Films is, in history, methods, growth and future prospects, typical of many of these intruders on the motion picture scene.

Video Films was started in Detroit in 1947 by Clifford Hanna, then recently returned from the Pacific where he had photographed Air Force combat and ground activities and had worked with Australian studios to complete his films. A local sponsor, the Detroit Edison Company, responded to Hanna's suggestions for a film commercial. Hanna took the pictures, the footage was cut by a local editing service and shortly thereafter, Video Films' first commercial went on the air.

Our first films were made with a Bell & Howell 70DA, a tripod, an exposure meter and three mushroom photofloods. We had no studio whatsoever. Interiors were shot in any convenient living room, bathroom or kitchen. We made our first dolly shot by placing our tripod on an inverted cardtable and pulling it over a carpet with a piece of clothesline. Today, we own what would be considered a minimum of production equipment by West coast standards. When anything additional is demanded, we rent it. By the same token, our permanent staff is quite small, but this we easily augment for specific occasions.

We certainly make no claim to being experts, but we have arrived at some methods and procedures that might be of interest.

For raw stock we prefer the regular Eastman Super X 16mm Reversal except when shooting 35mm. The use of reversal and the duplicate negative method of making release prints allows for effects and, equally important, gives us a standard emulsion-up 16mm print which cuts in, at the stations, with 35mm program reduction prints. Also, we have found that reversal original can take a lot of punishment and not show it. This handling factor is important because we usually edit the original footage . . . no master positives, no master negatives, no workprint. We commit this original sin for two reasons. The first: a good part of the editing is done in the planning stage. We know almost exactly how long each scene will run and what effects will be used before we shoot. Secondly, we cannot afford the time or the duplication of effort that a workprint necessitates.

It is no more than a coincidence, but it was nevertheless reassuring, to discover on a visit to Rochester, that Eastman, after months of experimenting with excellent closed-circuit facilities, had just chosen to recommend the same basic lighting set ups for TV films that we had settled on a few days previous. While I was there, I was privileged to



A CONVERTIBLE is used as a camera car for travelling shots. Director, behind camera, gives instructions to players in distance via hand mike and short-wave radio. Note lead wire attached to car's radio antenna.

see their excellent booklet *The Use of Motion Picture Films in Television*, before it went to press. And since Eastman has published its findings, it's no longer a secret that almost flat front lighting, with only the slightest difference between key and fill lights, coupled with over- strong backlighting gives a very good

final image on the tube. It is a very definite rule with us to keep contrasts quiet. The tube has a way of manufacturing its own contrast, particularly where extremes are adjacent. Similarly, the tube is very unkind to dark areas at the bottom and right edge of the

(Continued on Page 540)



TYPICAL Video Films studio setup shows use of vertical lines to reduce "smear." This scene starts with a medium shot, then girl looks up happily as camera travels down inclined tracks as hands of person out of camera range sets down tray with beer, ending on closeup of bottle labels. At left is reproduction of one of opening frames of shot.



FEW 16MM CAMERAMEN excel Burton Holmes' photographer Ted Phillips in ability to shoot for continuity without a script. His secret: Always record interesting action or facts in complete sequences, instead of single shots. Phillips believes the camera should tell the story without depending entirely on narration.

How To Make Movies That Tell A Story

There should be a definite story idea for every picture, whether it is a playlet, a vacation or travel documentary, or a chapter in the movie record of the family.

By JOHN FORBES

EVER WONDER why that film you entered in a contest failed to win an award? Well, the chances are it lacked good story form, or continuity.

Good photography in itself does not necessarily make a good motion picture. The individual scenes must be strung together in an attractive continuity pattern to tell a story or relate a fact—just as these words, forming a sentence and then a paragraph, make a complete statement.

Unfortunately continuity has not

been regarded by movie amateurs with the importance it deserves. But it is the very essence of motion picture construction. It is the method of arranging scenes and titles so that a continuous audience interest flows through the entire picture. It makes entertainment out of a number of assorted shots, which would be of limited interest by themselves, unsupported by complementing shots.

Continuity—let it be said for the benefit of the uninitiated—is essential

to films of *every* classification: family movies, documentaries, vacation and travel movies, as well as fictional or dramatic compositions. The basic mechanical construction of continuity for amateur films usually follows this pattern: an introductory long shot for establishing locale; medium shot of characters or important subjects; and complementary medium, close and close-up shots to round out the continuity or narrative pattern.

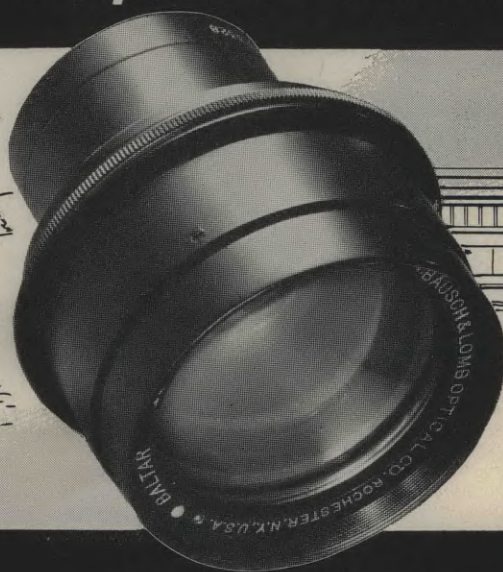
A sequence, which is a segment of the overall continuity or story, and which pictures the complete development of one idea or incident in the story, is likened to a chapter in a book. Put it in its proper order along with the rest of the sequences, and it does its part to complete the story into a well-knit and easily understood pictorial composition.

Now this is not to say that you can go out with your camera and a supply of film and shoot at random without any prepared plan, then come to your editing board and, by splicing the various scenes into a certain pattern, come up with an interesting picture. The scenes must have been shot according to a plan—according to the manner in which they are to piece together to form a complete story. Here, then, is one of the first tricks the amateur movie maker should learn—“*cut*” *your movie in the camera*. By doing this you will accomplish two essential things: 1) you'll insure getting the shots, of the required length, that will be useful when it comes to editing; and 2), you'll save yourself a lot of time at the editing board in analyzing shots and trimming them to the desired length.

The visual content of the film as a whole is what you should be concerned with when making every shot. Scenes must follow each other in a manner that makes for smooth and understandable presentation of the subject. Therefore, every scene must be considered not only for its own value, but its relationship to the scene preceding and the scene following it. If, for instance, you shoot a scene of your son or daughter eating an ice cream cone, then follow it immediately with a shot at a later date, perhaps showing the child riding a pony, the continuity here obviously is poor. Your audience will accept the film for what it is—a collection of unedited “snapshots.” Missed will be all the interconnecting shots you should have made (had you planned your filming as a continuity) that would picture the child's activity between eating the cone and riding the pony as a complete

(Continued on Page 549)

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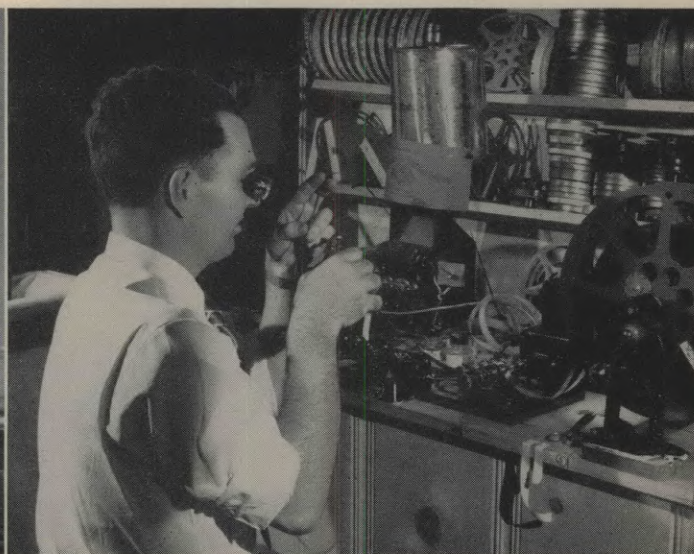
OPTICAL COMPANY



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TO GET the proper tempo in your films, you must plan and execute it in your photography, refine it further in your editing. The right camera angles, of course, play a very important part in tempo.



CLOSE EDITING is essential to developing effective tempo in action movies. Sometimes short cuts of only three or four frames duration are the key to a successful sequence.

Tempo Puts The 'Move' In Movies

This professional technique should be mastered by every serious movie amateur; it begins with the photography and ends with the final editing of every worthwhile motion picture.

By A. D. ROE

TEMPO is a somewhat elusive tangible of movie making which the advanced amateur encounters as soon as he sets out to produce a serious film. By "serious" we mean a continuity production, differing from the usual family or home movie film. Tempo then becomes something to consider seriously, because it has to do with the over-all effectiveness of your picture. We often see pictures based on interesting subject matter or narratives, but they fail to "click" on the screen; they move too slowly; take two reels to tell what easily could have been told with one; and in the main they suffer because the pace of the action is not *controlled* for the best visual effect.

In the abstract, cinematic tempo is founded on a combination of two factors: the actual dynamic content of a scene, and the length of time that a scene is on the screen. Control these and

you control tempo, also film quality.

In the concrete, tempo depends upon a combination of three familiar and tangible things: first, but by no means of greatest importance, the actual rate at which the object photographed moves; second, its proximity to the camera; and, third, the angle at which it moves in relation to the camera.

By varying the combination of these three factors, we can accelerate or retard tempo of almost any photographed movement.

The most elementary application of tempo in motion picture construction is something that everyone who has gotten past the kindergarten stage of movie making should know. It is that any moving object appears to move faster in proportion, the closer the camera is to it when it's photographed.

There's an easy way to prove this by taking your camera and going out and

photographing two different scenes, then, studying the results on your movie screen. First make an *extreme* long shot of some familiar moving object you know is moving at a high rate of speed. Then make an extreme closeup of some object that is moving slowly. A suggestion as to the most productive test subject would be railroad trains; they're probably available in your locality after a short drive, and you can be pretty sure of finding both fast and slow trains necessary for the suggested test.

First make your long shot—a really long shot—of an express passenger train, with your camera so far back that you not only show the whole train but give it sufficient room in the frame that it will require several feet of film to record it passing through the scene.

Then drive to the railroad yards and shoot your extreme closeup of a switch

engine slowly clanking past—a shot where the engine fills the screen.

After the film is processed, screen the two scenes and compare them. You will find that the express train, which you photographed while it was travelling upwards of 60 miles an hour, appears to be moving rather slowly. The switch engine, on the other hand, crawling along at perhaps ten or fifteen miles per hour, will appear to be travelling much faster. This experiment will demonstrate how placement of the camera can affect the rate of movement of a subject on the screen, regardless of its actual rate of travel as it was filmed. It will demonstrate how, by placing your camera properly with relation to the moving subject, you can step up or slow down the pace of the action in a scene, depending upon the dramatic effect you wish to achieve.

After this demonstration, and you still are experimentally-minded, make a few additional shots to determine what effect *camera angles* have on tempo. Shoot the test subject—one which you know will be moving at a relatively constant speed throughout all test takes—the express train would be ideal—or use an automobile. Shoot long shots, medium shots and closeups of the moving subject as it travels: 1) directly across the frame, 2) diagonally toward the camera, and 3) directly into the camera.

In the first series of tests, you will discover that long shots invariably give the impression of slowest movement, while action in closeups appears to be the fastest.

In the second series you will find that the shots showing movement directly across the screen and the extreme closeup of the object moving directly toward the camera give the illusion of fastest movement, while all other angles produce the illusion of progressively slower tempo.

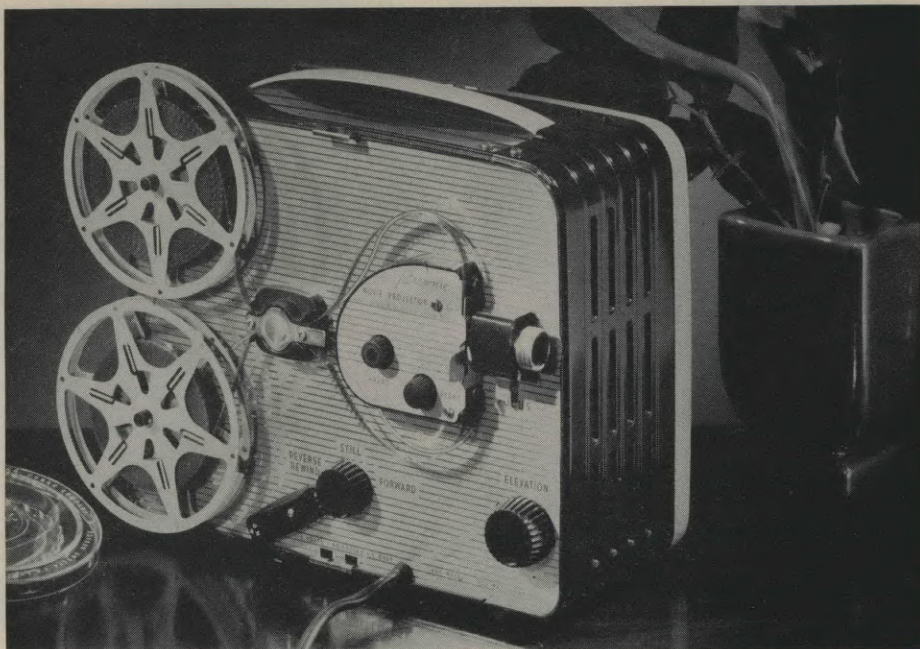
By studying all of these shots on the screen, it will be seen that the apparent speed of any movement will appear to increase as the footage of the scene—that is, the length of time it is on the screen—decreases.

As a result of these tests, it will be seen that we have three basic rules to follow for making any movement on the screen appear in rapid tempo: first, show it in closeup; second, show it from a dynamic camera angle—one that accentuates its movements within the frame; and third, keep duration of the action on the screen short.

Once the cine cameraist understands these basic rules, he can put them to work to his advantage when filming any type action. For example, suppose you wish to contrast the movement of one man who is walking along calmly, with that of another who is running

(Continued on Page 539)

New Eastman Kodak Brownie Movie Projector



New inexpensive 8mm projector announced by Kodak.

THE BROWNIE MOVIE PROJECTOR, a new inexpensive 8mm projector for home movies, was unveiled last month by the Eastman Kodak Company. The new projector is designed to provide high-quality projected images and to feature maximum simplicity of operation.

The new Brownie features a new type of "floating-power" control. A single knob can be positioned for either forward projection, "stills," reverse projection, or motor rewind. Designed as an ideal team mate for the Brownie 8mm Movie Camera, the projector is said to be the world's easiest projector to use.

The Brownie has a nylon carrying handle on top and is fitted with a removable cover on one side which is held by two simple spring catches. The cover can be snapped on, or lifted off, in a second.

To simplify threading, an easily followed film path is printed on the plate behind the sprockets. Sprockets are indirectly illuminated so that the projector can be threaded in the dark. In threading, it is not necessary to engage the film with a pull-down claw behind the film gate.

Focusing is controlled by a finger-tip focusing lever. A self-locking tilting knob permits quick and positive screen centering. A power fan with adequate ventilating louvers assures cool projection. An important feature are oil-impregnated nylon gears which are lubricated for life. It is not necessary to oil this projector at any time.

The Brownie is expected to begin reaching dealers' shelves in time for Christmas. However, it is possible that supplies may be insufficient, at first, to meet demand. To meet such emergency, the company has also announced a "Brownie Gift Certificate" plan. This will enable dealers to supply Brownie Gift Certificates for Christmas-giving and providing for delivery of Brownie projectors after Christmas.

The Brownie Movie Projector is priced at \$62.50 and sells complete with a 30" wide projection screen for \$67.

Tips On Christmas

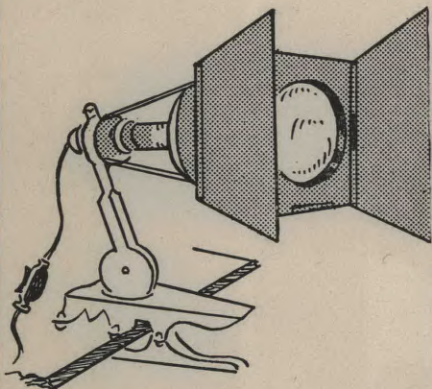
Movie Making

PLANNING TO MAKE Christmas movies this year? There are dozens of helpful ideas for you in "Tips On Christmas Movie Making," latest of the famous "Tips" booklets published by Bell & Howell Company. Copies may be had at most photographic dealers. The cost? A mere nickel!

All kinds of things happen at Christmas time, and you'll want to record on film what goes on at your house. A little planning now will assure you of a lot of enjoyment later. First make a list of special events to take place and check those you will want to film. Many scenes can be done before Christmas and will furnish the background for your Christmas morning shots around the tree.

Whether you shoot in color or black-and-white, you'll need extra indoor lighting. "Tips" describes the best methods to use.

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GEORGE STEVENS*

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From Lerpae to Jackman to Chance

Reprinted from The Hollywood Reporter 22nd Annual Issue

BACK in 1928 when I was working on a camera, rather than trying to worry performances out of players, my director and particular hero was Fred Jackman.

In those days Fred was known as the best trick photographer in the business. Some of his greatest work was on the Mack Sennett comedies, which abounded with camera tricks, chases and illusions. His work in these paved the way for many things that are now common.

Another of his notable contributions was the trick camera work in "The Lost World." He was the star of that picture. Later, his artistry cropped up again in the beautiful imagery of "Noah's Ark." Much of the trick photography in those days was done right in the cameras, with cut-outs, special effects, etc. Today optical printing is a big and important part of any studio—its own department.

After producing and directing for many years, Fred returned to his first love, which was trick photography, and I nearly became one of his disciples.

My interest in optical printing stems from my own pet theory that in the motion picture there is nothing more important than the relationship of images. Skillful optical work allows related images to be shown on the same picture frame. It permits a flow, a unity and furnishes a framework for the weaving of a story.

Hollywood has a number of brilliant optical men. If they haven't saved many a movie, they've at least helped save them. They are perhaps the industry's least appreciated and most unsung heroes.

Just as most players have their favorite cameramen, I have my favorite optical man. He is Paul Lerpae, of Paramount.

Paul was responsible for much of the visual imagery in "A Place in the Sun," and he has done some extraordinary work for me in Technicolor on "Shane," starring Alan Ladd, Jean Arthur and Van Heflin. Paul so far has been able to do anything for me that I have asked of him. He has met every challenge in the book.

When working on a film, I like to think in lucid, free-wheeling terms. Paul makes that possible. When a scene "stops" on me, and I don't want it to

stop, I call in Paul. He puts into it just the movement necessary to keep things going.

If we have only six feet of film where we need nine, Paul arrives with his magic. He prints three feet forward, then three feet backward; juggles, snips, works a bit of his art, and all of a sudden we have our nine feet.

He puts people into scenes in which they were never originally shot, and removes others from scenes where we decided, belatedly, we didn't want them after all. Paul Lerpae can do anything any Monday-morning-quarterback-director asks of him. I know. He's done it for this one.

During the shooting of "Shane," we did a killing scene which called for half-dark, eerie lighting. We shot it on a stormy day, and were getting just the effect we wanted when, all of a sudden, the sun came out. At first we stopped shooting, but knowing that Lerpae would save the day somehow, we rolled again, although the sun came out intermittently. I was right about Lerpae. Studying the footage, he ran it to the point where the sun came out. Then he back-printed it to where it was shadowy again. At this point we could cut to a close-up shot in shadows, so it would match up.

Lerpae gave us a beautiful effect at the close of the picture—a visionary thing where Shane rides off into the mountains at the finish and appears, through optical printing, to be in the thoughts of the little boy, Brandon de Wilde. It's all Lerpae, and a couple of yards wide.

Trick photography and optical printing, and the good men who do it, represent one of the most unsung and important aspects of the facilities that make our movies superior. And, in spite of the title play on the old baseball phrase, when these men take over a job there is nothing left to Chance.

REGISTRATION of nearly 900 members and guests during the SMPTE's 72nd Semi-Annual Convention in Washington in October, surpassed attendance records of all previous conventions. Seventeen sessions were held and a total of 94 technical papers and reports were presented covering latest advances in virtually every field of motion picture and television engineering.

* Noted director and former cinematographer and ASC member.

TEMPO

(Continued from Page 537)

excitedly. The first man would be photographed at a distance in a series of long shots, and from angles that would minimize his apparent motion within the frame. The second man would be filmed in closer shots and from angles that would tend to emphasize his movement. Also, the shots of the first man would be lengthier, while those of the latter would be of short duration.

Now, if the desire is to build up the contrast between these two extreme tempos of action, this can be accomplished by intercutting the scenes—switching from one subject to the other, alternately. To build up the tempo of the running man's scenes, the proper way would be to begin with moderately distant shots, of fairly long footage, and then with each succeeding cut, use closer shots of shorter screen duration—until perhaps when the man arrived at his goal you would climax the tempo build-up with just the shortest of "flash" cuts, only a few frames in length, of the man's face as he rushes directly into the camera and ending with his face in a big, screen-filling closeup.

In contrasting these movements, the runner can be made to appear pursuing the walking man, or to be dashing away from him. This, of course, would be simply a matter of keeping their respective directions of movement on the screen continuous. If one is to pursue the other, both should move across the screen in the same direction; if they are to appear moving oppositely, they should be so filmed and edited accordingly.

Another point worth remembering in connection with tempo is that much of the power of the cinema lies in suggestion. It isn't necessary to show everything as long as the action is suggested or implied.

For instance, where it is desired to show a person entering a room and crossing over to talk to someone on the other side, it is unnecessary to waste a lot of film showing the complete action. After making a shot of him coming through the door, cut immediately to a shot of the second person greeting him. That's all that is necessary. You save film and at the same time the tempo of the scene is stepped up.

Similarly, attention to suggestion and tempo can bridge gaps in continuity. Suppose we wish to show a person travelling from Hollywood to New York. The trip itself isn't important; no important action is to take place during the trip; all we need to show or imply is that the man starts out and arrives

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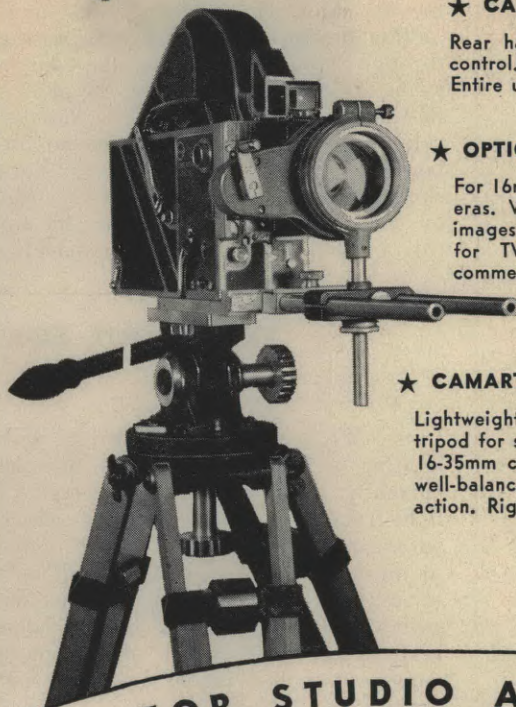


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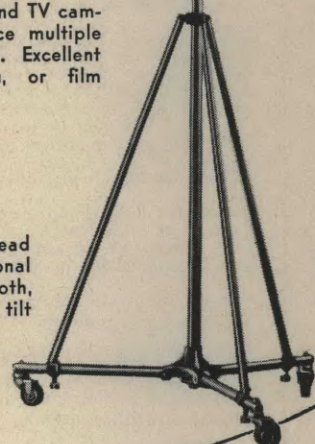
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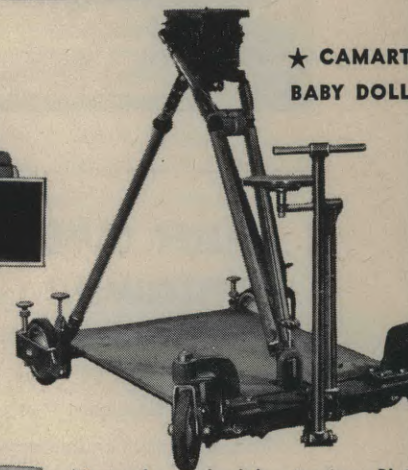
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at his destination. A typical treatment would be to show the man closing his suitcase after packing it and starting for the door, followed by quick shots of him buying his plane ticket, passing through the airport gate, as the camera swings to the sign indicating the plane's destination. Here we make a lap-dissolve or, better perhaps, a fade-out followed by a fadein of the New York skyline, (we use a stock shot for this, or shoot a still of the scene in our titler) then cut to the man unpacking

his bag in his (New York) hotel room. Thus in five short scenes, we have pictured the man crossing the continent—five scenes which all could have been filmed in Hollywood where the journey started (or any other place).

And speaking of Hollywood, the pictures that are made there all are pretty good examples of the application of tempo, both in the photography and the cutting. Study them, for no other medium demonstrates so easily how tempo puts the "move" in movies.

TECHNIQUE FOR TV COMMERCIALS

(Continued from Page 533)

frame. We keep these areas bright with lighting or light-colored props. We are currently using a large percentage of light from ceiling or pipe fixtures which correspond with the position of lights in most TV studios. This, we tell ourselves, will make less noticeable the switch from live to film. It also helps keep the floor clear for the many camera movements called for in most TV spot scripts.

For exteriors, we like a slightly overcast day, unless the sky is important to the scene. We use reflectors, and, where possible, booster lights to diminish the ratio between sunlight and shadow. In many cases, we will use the sun as our backlight and reflectors or boosters as our key and fill. Outdoors or in, we virtually never use diffusion devices of

any sort. TV does its own diffusion all too well.

Backgrounds are tremendously important. We are constantly trying to outwit what engineers refer to as "horizontal smear," an evil resulting from the scanning direction of television systems. We have found that a preponderance of vertical lines reduces this smear effect considerably and that any pattern is better than none. One of our favorite "cookies" for small objects, is a wire refrigerator rack. Window patterns are also very successful.

Essentially, the TV photographer is up against somewhat the same problems as his newspaper or publication counterpart. Both have their pictures finally presented by means of an intervening mechanical step. The TV mosaic is not



VIDEO FILMS, Detroit, designed this editing table especially for its own use in cutting TV advertising films. Features include magnetic film clips, leader film supply (6 kinds) available through slots in table, viewing glass, sound reader with speaker, and electrically-heated film splicer in pull-out drawer.

unlike the photo-engraver's screen and photographers do best when they move in as close as possible and when they do not attempt to record an abundance of detail.

In shooting, we have to remember we have two different audiences: the client and/or agency people who usually view the spot on a projection screen and the home viewer who sees the same picture with a considerable portion of the frame cropped by transmission and reception. We try to fill these marginal areas with pleasant but unimportant picture matter.

We contract with United Sound Systems in Detroit for all our sound work in this area. We record all voice-over spots before shooting. This gives us an exact frame count for each scene, essential for animation and semi-animation, helpful on straight photography particularly where closely-cued movement is involved. Voice and sound effects are first mixed and recorded on tape then onto the track. We try to record above normal level; develop to a density as high as 2.5 so that the track area on the print can be as black as possible to minimize surface noise that sometimes results from rough handling of the prints at the stations.

Sync sound spots in the studio are recorded double system, directly on film in a separate recorder and also on protection tape. We have had good luck with an Ampex tape recorder with synchronous motor on location. In such a case, we will use clapboards at the beginning and end of a scene to determine later the exact amount of "creep." This is rarely over 4 frames in 40 feet, and in the average spot, sync sound sequences are broken up by cuts and voice-over inserts and rarely run over 12 feet.

Recently, we have broken away from the taboo of the visible microphone. In our "sitting at the desk" spots, we use a table microphone in the scene for two reasons. The TV audience is thoroughly accustomed to seeing microphones in newscasts, panel shows and many other programs. It is no shock. Secondly, the additional voice "presence" gained is particularly important in an intimate medium like television and the consequent decrease in room noise, particularly on locations, is another step toward technically perfect recording. When you consider that approximately 90 percent of the stations use 16mm projectors, the sound mechanisms of which may leave something to be desired, anything that can be done to give prints the best possible sound quality and the highest allowable level heavily outweighs artistic considerations.

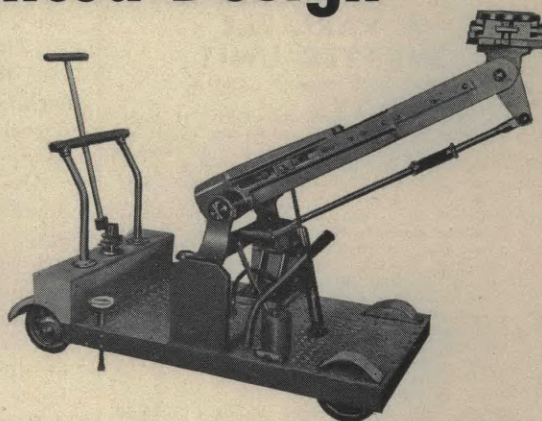
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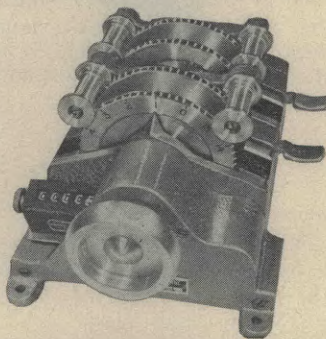
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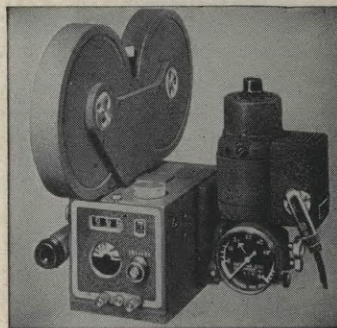
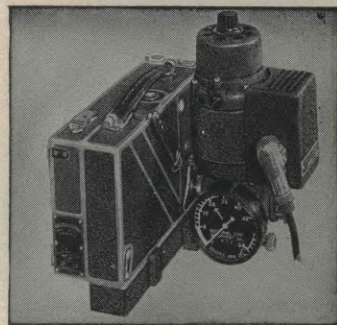
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paper cut-outs and a vast amount of patience on the part of the operator. Whereas there is no saving in camera time over full animation because it's still a single-frame method, there is a tremendous saving in artwork. The eight spots we've completed that use this technique may lack fluidity, but they are a great step up from their predecessor, the spot made with static artwork and the zooming camera. This cut-out technique may well give full animation a real run for its money in the TV spot field.

Our editing is handled in a relatively standard manner, except for the omission of the workprint. Our editing desks are specially designed for short lengths. Many of the features of these desks, such as magnetic film clips and the surface slot with a constantly available supply of different leaders, are, as far as we know, original with Video Films. They do not make the difference between good spots and bad, but they do make handling our short epics a little easier.

Final printing and processing is done for us in New York by Precision Film Laboratories. Since we achieve our desired contrast ratio through lighting and exposure of the original film, we do not ask the lab to depart from its normal procedures. Our 35mm footage is processed by either DeLuxe in New York or General Film in Detroit.

Looking ahead, we believe the future holds many challenges, the greatest of which is the nightmare of shooting for color TV. We have made eight 60-second spots in color for a client who wants

to have a backlog of spots when color TV goes commercial. We know, however, that there will be much for us to learn in the meanwhile. We suspect that very soft colors and very soft contrasts will be required on the release print because they will be strengthened by TV until they look somewhat like today's Kodachrome on the home screen. The present CBS mechanical system, for instance, overemphasizes reds to a considerable degree. Correct backgrounds, lighting and processing are going to be even more important than in black-&-white TV. Disregarding the dangers of improper station panel settings which might easily turn golden butter a bilious blue-green, Video Films fears most the future client, who may remark after a closed circuit screening, "But my product isn't quite that color!"

In conclusion, it is evident that we have had to work and may always have to work without much of the fine technical equipment available to the major Hollywood producer. We will always have to race against the inflexible, quick deadline, which means high shooting ratios for self-protection, bypassing certain standard procedures, and much improvisation. Despite this, TV film methods bear watching. The days of the unlimited budget for even the biggest feature producer are waning. Many of the time and money-saving short cuts our industry has had to employ may prove helpful in lowering the costs of the bigger pictures.

Conversely, the products of our trade are being compared by the client and

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As illustrated, using Towmotor as a camera dolly facilitates high-angle shots and the taking of pictures going up or down. In the moving of scenery and equipment from set to set, the fork lift truck's speed and ease of maneuverability has proved highly advantageous for the Colorado studio. Other typical Towmotor motion picture production applications include raising and positioning heavy lights; stretching wire and rope wherever needed; all high rigging shots; loading and unloading heavy equipment; jacking-up cars in a hurry; and moving hard-to-handle flats on location. In between such handling tasks, the Towmotor serves as a scaffold for both painters and carpenters, and



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the viewer, consciously or subconsciously, to what they have seen on the big theatre screen. The eager amateur shutterbug, once "good enough for TV" has been generally displaced by the veteran photographer. It is high time that other members of the motion picture profession take their proper places in the making of TV film spots.

It is no longer excusable that important production planning be the province of recently promoted ad agency copywriters or the client's wife. Agency and client representatives are invaluable in the initial, overall strategy of a TV spot, but the execution of their thinking should be the responsibility of the producer, who should draw upon and utilize the techniques and skills of Hollywood. The Californians, in turn, need no longer belittle the TV spot. It is a distillation of much that is visually exciting in motion pictures and it is crystalizing into a surprisingly exact science, if not an art form. Furthermore, the TV spot, eight seconds or eighty, has solidified economically to a point where we can say with assurance that it is very definitely here to stay.

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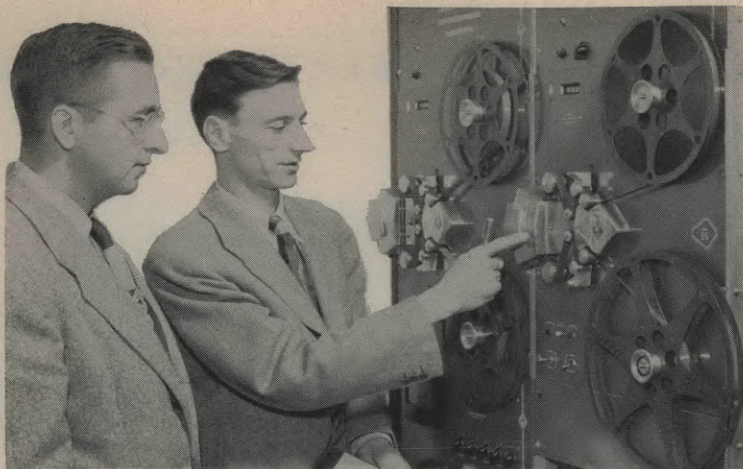
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Herb Farmer (left), Director of the University of Southern California A-V Service, and Dan Wiegand, Engineering Supervisor of USC's Dept. of Cinema, prepare S-5 Magnetic Film Recorder for a dubbing session. "We use Stancil-Hoffman recording equipment because of its great versatility, better performance and economy," says Mr. Farmer.

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CINE CAMERAISTS EASE WAY FOR PROFESSIONALS

(Continued from Page 530)

tographer, who understands a camera-man's problems and knows photography, can render enthusiastic service to those associated in an art which he himself values greatly. Invariably he takes unusual interest in the foreign camera-man's array of equipment, and is glad of the opportunity to talk photography with an expert who may be able to advise him on his own cinematographic problems.

Treat the amateur-cinematographer guide as your equal and your pal, and his services are yours for the asking. He will see that the many complex social problems are solved for you through his sympathetic handling.

Unlike in the United States, where almost every second person is an amateur movie maker, in India the hobby is still confined to a relatively small number of people among the well-to-do classes, the reason being that equipment and film stock are not plentiful, and what is available in the shops is sold at very high prices. It will probably surprise the reader to know that in the whole of India, there are probably only about 2,000 amateur cine cameras and less than 1,000 sub-standard film projectors in circulation.

Again, on this matter of getting movie shots of natives and native life, I wish to re-emphasize how local assistance can greatly aid the cinematographer, be he amateur or professional. He must learn to understand and handle the people whose customs admittedly are different than his. Properly approached, natives,

Film Explains Recording

A NEW FULL-COLOR SOUND film entitled "You Are The Producer," explains how educators, industrial training, sales and promotion specialists, and amateur home movie makers can now record their own commentary or sound on 16mm films at nominal expense and without laboratory processing.

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An interesting dramatic sequence presents all the unique features of the equipment which enable it to record on magnetic track, play back, erase, re-record, reproduce both optical and magnetic track, operate at sound or silent speed, project top-quality pictures, and operate as a public address system.

women as well as men, gladly consent to appear in pictures for visitors.

Not long ago I accompanied an American friend on a tour of my home State. Travelling along a dusty road, my companion espied a village belle drawing water from a well. Her bright attire, the burnished brass vessel she held, and her own graceful form set against a background of dull green foliage presented a pictorial composition which any master artist would have loved to paint. And it was certainly a picture my companion wanted to capture on film. After she was assured of the good intentions of my friend she willingly posed and with a smile performed the act of drawing water from the well as he trained his camera on her.

On another occasion we encountered a group of bright-eyed college girls. They surrounded my cinematographer friend and cracked jokes as they watched him set up his camera on a tripod. They would not let him shoot, however, until he answered their questions. They asked about Cecil B. deMille, Charlie Chaplin, Elizabeth Taylor and a host of others. There was much laughter, all the while their confidence was slowly being won. Finally they gladly enacted a sequence for the photographer which, admittedly he probably could not have accomplished working alone.

Some of the most difficult subjects for the foreign cameraman to photograph, of course, are those of a religious or other nature occurring in areas from which the foreigner is usually excluded. Here, a native amateur cameraman can be of immeasurable assistance, as in the instance I'm about to describe.

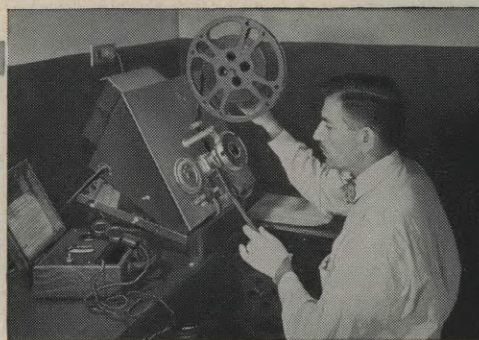
A colorful festival was taking place in a temple. The highlight was to be the planting of a giant wooden pillar by a 120-year-old elephant. Being a non-Hindu, the American cameraman could not be admitted to the temple to film the festival himself. Here a local amateur came to the rescue. Taking my friend's Eyemo 35mm camera and exposure meter, and carefully noting his instructions as to the kind of shots, camera angles, etc., he wanted, the amateur went into the temple and recorded the festival on film to my friend's entire satisfaction. The amateur gained from the experience, too, for he had used a professional motion picture camera for the first time and also had received some valuable photographic advice from the man for whom he performed the favor.

In still another instance, an American professional was able to secure some rare footage of a mass native war dance through the cooperation of another local amateur. This event was also performed within a Hindu temple. I could relate hundreds of other instances where local amateur movie enthusiasts have assisted

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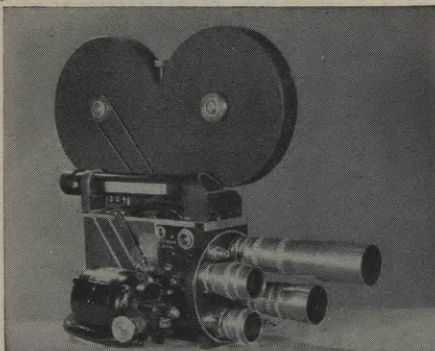
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American cine cameraists and professional cinematographers to secure motion pictures they could not have filmed themselves.

I should like to leave this thought with American cinematographers, amateur or professional, planning to visit India to make pictures: the prospective visitor should first write in advance to his travel agents and ask them to put him in touch with some amateur cinematographer with whom he can arrange to assist him during his visit. Not only can he be sure of a warm welcome on

his arrival, but also that he will have a competent and friendly interpreter, guide, and collaborator. Such an aide can be the visiting cameraman's guarantor to Indian society. He does not care for monetary reward, because his service invariably is selfless—although he might not be remiss to accepting as a memento films or odd pieces of equipment which he cannot get in this country.

No cameraman visiting India who follows these suggestions need ever return home minus the footage he expected to get.

THE PHOTOGRAPHY IS IMPORTANT TO HITCHCOCK

(Continued from Page 525)

because of its quaint Old World quality and its architecture of medieval flavor. The story, really, could have been placed in Los Angeles, San Francisco, New York, or any other city. It deals with a priest who has heard the confession of a murderer but who, due to the sanctity of The Confessional, is prevented from betraying the culprit even when the priest himself becomes suspect.

The film was made with the sanction of the Church which enabled the company to obtain interior shots never before screened. There is one scene, for instance, in which Montgomery Clift as the young priest, is ordained. The ceremony was actually staged in St. John's Cathedral, with Clift as the only actor. All others in the scene are priests and other church dignitaries. Much of the action takes place in the priest's Parish church and for this St. Severin's was used, with the camera being moved into the rectory and elsewhere for day and night shots. This same adherence to realism carries throughout the picture.

The City of Quebec, in fact, furnished "sets" which, had they been built at the studio, would have cost an estimated two million dollars. In addition to the scenes made in St. John's Cathedral and St. Severin's, many other churches were likewise photographed. So was the House of Parliament, the Court House and Court Rooms. The Chateau Frontenac, where the company headquartered, was shot from practically every angle and in many rooms. The main ballroom, dining room, kitchens, pantries, bedrooms, corridors, lobby, and exteriors provided background for much of the story's action.

Not only were the buildings authentic as named, so, too, were the people. As a matter of fact, to further the factual quality there are only a few professional actors in the picture. Among these were Anne Baxter, Montgomery Clift, Carl Malden, Roger Dann, Brian Ahern, Dolly Haas, and O. A. Hassa, the latter an actor brought over from Germany for

the role. All others in the film were the actual people they were supposed to portray.

For instance, the manager of the Chateau Frontenac was portrayed by the real manager of the Chateau Frontenac. Chefs and waiters in that world-famed hotel are the same men you would see there today should you visit that hostelry.

Indeed, one bit of action takes place in the Hotel's kitchen and pantries with police running pell-mell through the rooms and a man being shot.

"It just so happened that dinner was being prepared at the same time," smiled Burks. "How the chefs managed I'm not sure. I do know, though, that from my point-of-view it was tough to control those white caps, coats, and aprons. They, as did everyone else in the film except the actors, wore their own clothes. And if they didn't look elegant or dashing in Eddie Schmidt suits and Adrian gowns it was because they were wearing ordinary clothes, which made them resemble the men and women you meet on the street every day."

The police, incidentally, were also the real thing, as were the detectives. The Assistant Chief of Detectives enacted the role of a detective. The judge in the picture, while not a judge yet, is an attorney who has tried many cases in the room where the trial scenes were made.

The absence of makeup added greatly to the over-all effect of naturalism, thinks Burks. Miss Baxter wore very little and the other actors, with the exception of Clift, wore none. Clift had to wear it to hide his heavy blue-black beard which shaving twice daily could not conceal.

The lack of makeup, while adding to the effect of the picture, presented a definite problem to Burks. For while a florid-complexioned man stood next to a pale-faced fellow, the two still had to be kept photographically in balance.

The weather added its own small problems, being of a sunny nature one minute and cloudy the next.

In the courtroom where the trial scenes were held, large windows were utilized for general illumination with only a little supplementary light added. To offset the capriciousness of the sun and to correct the fluctuating light, Burks devised two sets of window filters of neutral density gelatins. When it was cloudy he used a light window filter to get the effect of sunny weather; when the sun came out he used a heavier filter. Throughout these scenes, people passed by outside, and the sky with its small, scurrying clouds was visible, greatly adding to the feeling of reality.

Rain sequences were actually shot on rainy days and in the rain. For one sequence, there is a scene where a boy and girl on holiday are caught in a summer storm and have to run for cover. This was made at St. Tit de Cap, a picturesque spot about forty miles from Quebec.

"We got the rain, the sudden summer storm we needed," says Burks. "Only trouble was it poured so heavily we had to cease operations for about two hours until it abated."

One of the tougher scenes to light was a night scene with a block and a half of a Quebec street illuminated. This was accomplished by placing studio lights atop buildings and in doorways. It is the only scene in the picture where overhead lighting was used.

Perhaps one of the greatest challenges to Burks's ingenuity was filming the Ordination scene in St. Patrick's Cathedral. The company had only a six-man electrical crew, a six-man grip crew, and one camera crew.

"In Hollywood we would have needed a 100-man electrical crew to take care of such a huge set," observed Burks. "But somehow we managed with the crew we had. Sometimes one gets better results when working under handicaps. We had to get the work done in the best way we could, without embellishments. The result was lacking in that slick, polished look—exactly what we were striving for."

As to whether or not "I Confess" will start a trend toward a more natural treatment in films, Burks thinks it very well may. For Hitchcock, in his opinion, has a faculty for anticipating what the public wants and will react to.

If such a trend does start, it is safe to say that the outstanding quality of Robert Burks' cinematography in this picture may serve as a useful and welcome guide for others to follow.

According to Burks, Hitchcock's attitude and his cooperation make possible a better photographic job. And Burks' estimate has real merit, inasmuch as he

(Continued on Page 549)

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Current Assignments of A.S.C. Members



Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

★ ★ ★ ★

Allied Artists

- HARRY C. NEUMANN, "The Roar of the Crowd," (Cinecolor) with Howard Duff, Helene Stanley, Wm. Beaudine, director.
- LESTER WHITE, "White Lightning," with Stanley Clements, Barbara Bestar, Steve Brodie, Gloria Blondell, Lyle Talbot and Myron Healey, Edward Bernds, director.
- ERNEST MILLER, "The Homesteaders," with Wild Bill Elliott, Rick Vallin, and William Fawcett, Lewis Collins, director.
- ERNEST MILLER, "The Copperheads," with Wild Bill Elliott, Marjorie Lord, Stanford Jolley, and Denver Pyle, Thomas Carr, director.

Columbia

- CHARLES LAWTON, "Love Song," (Technicolor) with Jane Wyman, Aldo Ray, Alexander Hall, director.
- HENRY FREULICH, "Flame Of Calcutta," (Esskay Pictures) (Technicolor) with Denise Darcel, Patric Knowles and Paul Cavanaugh, Seymour Friedman, director.

Metro-Goldwyn-Mayer

- CHARLES ROSHER, "Young Bess," (Technicolor) with Jean Simmons, Stewart Granger, Deborah Kerr, Chas. Laughton, George Sidney, director.
- GEORGE FOLSEY, "The Band Wagon," (Technicolor) with Fred Astair, Cyd Charisse, Vincente Minnelli, director.
- WILLIAM MELLOR, "Give A Girl A Break," (Technicolor) with Marge and Gower Champion, Debbie Reynolds, Stanley Donen, director.
- HAROLD LIPSTEIN, "Fast Company," with Howard Keel, Polly Bergen, Nina Foch, Marjorie Main, John Sturges, director.
- ROBERT SURTEES, "Mogambo," (Technicolor) with Clark Gable, Ava Gardner, Grace Kelly and Douglas Sinden, John Ford, director.
- RAY JUNE, "A Slight Case of Larceny," with Mickey Rooney, Eddie Bracken, Elaine Stewart, and Marilyn Erskine, Don Weis, director.

Paramount

- GEORGE BARNES, "Little Boy Lost," with Bing Crosby, Claud Dauphin, Nicole Maurey, Chris Fourcade, George Seaton, director.
- HARRY STRADLING, "Forever Female," with Ginger Rogers, William Holden, Paul Douglas, Irving Rapper, director.
- LIONEL LINDON, "Here Come The Girls," (Technicolor) with Bob Hope, Tony Martin, Arlene Dahl, Claude Binyon, director.
- RAY RENNAHAN, "Arrowhead," (Technicolor) with Charlton Heston, Jack Palance, Katy Jurado, Michael Keith, Mary Sinclair, Michael Shannon, Judith Ames, and Milburn Stone, Charles Marquis Warren, director.
- DANIEL FAPP, "(Untitled)," with Dean Martin, Jerry Lewis, Donna Reed, Barbara Bates, Don Porter, and Joseph Calleia, Norman Taurog, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

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- NICK MUSURACA, "Split Second," with Stephen McNally, Jan Sterling, Alexis Smith, Dick Powell, director.

20th Century-Fox

- LEON SHAMROY, "Call Me Madam," (Technicolor) with Ethel Merman, Donald O'Connor, George Sanders, Vera-Ellen, Helmut Dantine, Ludwig Stoessel, Charles Dingle, Billy DeWolfe, Leon Belasco, and Walter Slezak, Walter Lang, director.
- JOE MACDONALD, "Nearer My God To Thee," with Clifton Webb, Barbara Stanwyck, Thelma Ritter, Jean Negulesco, director.
- LUCIEN BALLARD, "The Desert Rats," with James Mason, Richard Burton, Robert Newton, Chips Rafferty, Charles Tingwell, and James Lilburn, Robert Wise, director.
- HARRY WILD, "Gentlemen Prefer Blondes," (Technicolor) with Jane Russell, Marilyn Monroe, Charles Coburn, Elliott Reid, and George Winslow, Howard Hawks, director.
- CHARLES G. CLARKE, "(Untitled Western)" (Technicolor) with Jeanne Crain, Dale Robertson, Richard Boone, Carol Mathews and Carl Betz, Harmon Jones, director.

- CHARLES G. CLARKE, "White Witch Doctor," (Technicolor) with Susan Hayward, Robert Mitchum and Walter Slezak, Henry Hathaway, director.

Universal-International

- WILLIAM DANIELS, "Thunder Bay," (Technicolor) with James Stewart, Joanne Dru, Gilbert Roland, Dan Duryea, Marcia Henderson, Jay C. Flippen, Anthony Mann, director.
- MAURY GERTSMAN, "Sioux Uprising," (Technicolor) with Jeff Chandler, Faith Domergue, Lloyd Bacon, director.
- RUSSELL METTY, "Flame of Timberline," (Technicolor) with Ann Sheridan, Sterling Hayden, Douglas Sirk, director.
- MAURY GERTSMAN, "The Golden Blade," (Technicolor) with Rock Hudson, Piper Laurie, Gene Evans, Kathleen Hughes, and Edgar Barrier, Nathan Juran, director.
- RUSSELL METTY, "The Prince Of Bagdad," (Technicolor) with Victor Mature, Mari Blanchard, Guy Rolfe, Virginia Field, Palmer Lee, Ludwig Donath, Jim Arness, Nick Cravat, Charles Arnt, and Howard Petrie, George Sherman, director.
- CLIFF STINE, "East Of Sumatra," (Technicolor) with Jeff Chandler, Marilyn Maxwell, Anthony Quinn, John Sutton, Jay C. Flippen, and Eugene Iglesias, Budd Boetticher, director.

Warner Brothers

- ARCHIE STOUT, "Alma Mater," with John Wayne, Donna Reed, and Charles Coburn, Michael Curtiz, director.
- EDWIN DUPAR, "The System," with Frank Lovejoy, Robert Arthur, Dan Seymour, and Victor Perrin, Lewis Seiler, director.

Independent

- JAMES WONG HOWE, "Main St. To Broadway," (Cinema Prods.) with Tallulah Bankhead, Olivia de Havilland, Faye Emerson, H. Fonda, R. Harrison, M. Martin, Tay Garnett, director.
- KARL STRUSS, "Tarzan And The She Devil," (Sol Lesser Prod.) with Lex Barker, Joyce MacKenzie, Kurt Neumann, director.
- FLOYD CROSBY, "Man Crazy," (Security Pictures) with Neville Brand, Christine White, Colleen Miller, Irene Anders, and John Brown, Irving Lerner, director.
- W. HOWARD "DUKE" GREENE, "Tombstone Trails," (Edw. Small Prods.) with George Montgomery and Tab Hunter, Ray Nazarro, director.
- JOSEPH BIROC, "Harness Bull," (Sequoia Pictures) with Edward G. Robinson, Joan Vohs, and Edward Binns, Arnold Laven, director.
- NICK MUSURACA, "The Blue Gardenia," (Gottlieb Prods.) with Anne Baxter, Richard Conte, Ann Southern, Raymond Burr, Jeff Donnell, Richard Erdman, Ray Walker, and Nat King Cole, Fritz Lang, director.

THE PHOTOGRAPHY IS IMPORTANT

(Continued from Page 547)

is recognized as one of the finest cinematographers in the industry. For a long time he held the distinction of being the youngest first cameraman in the business. Burks' career is noteworthy for another reason as well: all of his uninterrupted twenty-three years in Hollywood have been at one studio—Warner Brothers. When he first came to the lot, he hoped to get a job in the music department; but he discovered greater interest in photography, went to work in the camera department. Last year he came pretty close to winning an "Oscar." "Strangers On A Train" was nominated for an Academy Award for black-and-white photography, lost out in close voting to "A Place In The Sun."

MOVIES TELL A STORY

(Continued from Page 534)

and comprehensive record of a natural experience.

That is why the best amateur movies are first planned on paper—in scenario or shooting script form. The action of your story (and here story means anything from a brief movie of the kiddies or family to a simple photoplaylet) should be plotted, if only in skeleton form, to give you the whole picture at a glance, and to make it possible for you to visualize any breaks in the continuous development of the story.

When such pre-planning is not practical, as when making a travel or vacation film, then the next best thing to do is develop a story line as you start to shoot, and edit your picture as you shoot. In other words—instead of recording what you see in unrelated "snapshots," make medium and closeup shots with which to build interesting sequences later at the editing board. And don't forget the closeups!

To the movie amateur to whom continuity is yet an untried technique, we suggest the following procedure: in pre-planning and setting down directions in shooting-script form, simply imagine you are writing a letter about the subject of your filming, giving the same attention to detail and points of interest. Then go back over your letter and underscore the salient points. These will be your individual shots, augmented perhaps by medium and closeup shots.

Follow the same technique when filming without a scenario or shooting script. Pick your subject, and imagine how you'd describe it in a letter. Remember the little details you would de-

(Continued on Page 551)

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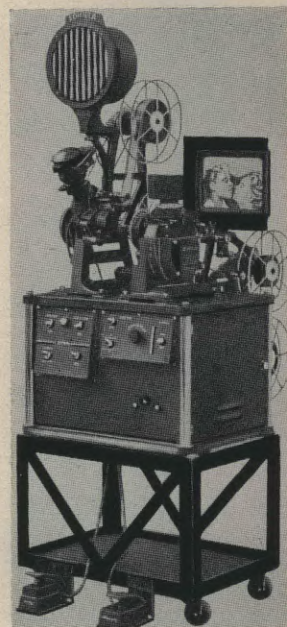
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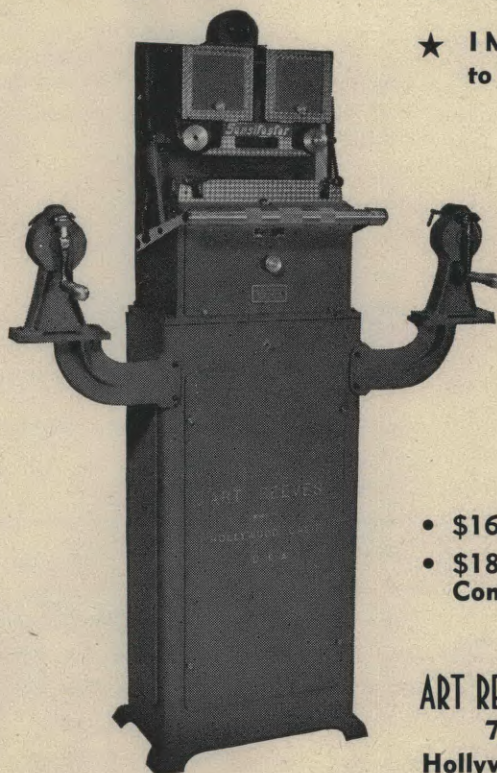


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MOVIES TELL A STORY

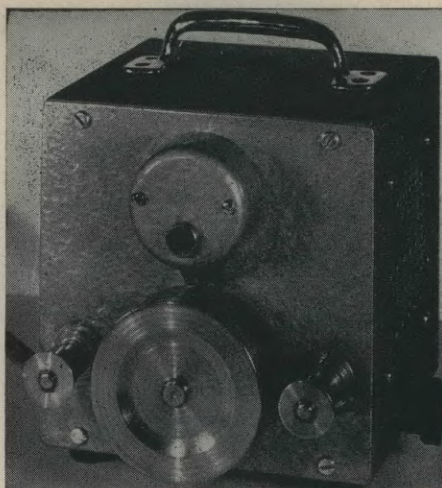
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scribe and move in with your camera to picture these.

Remember, the story is the thing! Even the orthodox plan of shooting which begins, say, at the railway depot, makes a circle tour, and returns to the same spot, has its undiminished merits. An audience will trail the traveler (the cameraman) knowing there is an aim to the picture, even if it is only returning home again. Yet such a simple continuity can easily be enriched: an insert shot of a map cut in occasionally, having an ever-extending line showing the trend of the journey, is helpful—even if it is not a brand new technique.

The story that unifies a film and gives it deeper worth need not be specifically about something or someone. A philosophical theme, well executed, will provide good continuity. Perhaps it is the age-old theory to "get away from it all"; or perhaps it is the search for peace or inspiration that carries the story skipping from place to place and leads to the investigation of remote corners of nature.

If your movie is to tell a story, remember this infallible rule: *Keep it moving.* Keep the scenes changing, and don't let the continuity become fixed, grooved, or monotonous—and never



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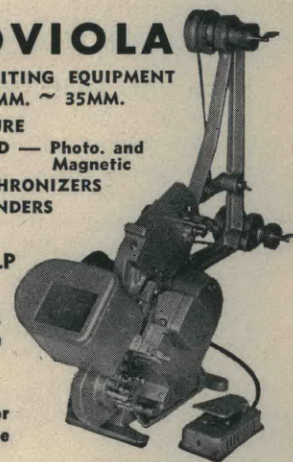
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repetitious. Change it in every conceivable way.

Another factor important to developing interesting continuity is varying the focal distances of scenes and changing camera angles. Nothing can be quite so boring as a repetition of all medium shots or all long shots—with no variation. Knowing when to emphasize a sequence by moving in for a closeup or by shooting the scene from a different, perhaps more interesting, camera angle is the technique of the successful cinematographer.

When you have photographed your film according to a carefully prepared

plan, you should have an interesting motion picture. It will reveal the thought and preparation put into it; and it will hang together without artificial bracing.

Some readers may say this is too much bother and work. But remember, all professional motion pictures are photographed only after they have been planned and plotted in a shooting script. No, it isn't any bother at all. You'll find pre-planning a great deal of fun. And it's likely that it will result in giving you a renewed interest in your movie making—may be just what you need if you've been letting the dust gather on your camera lately. END

FOLLOW-FOCUS IN CINEMATOGRAPHY

(Continued from Page 523)

the camera lens. Similarly it was easy to design a finder with a lens which, like the camera lens, could be focused. But to interlock these with the actual focusing of the camera lens was a difficult problem—especially since it was desired to make the finder equally accurate for lenses of all the many focal lengths commonly used.

The answer was found in the use of precision-made cams. Since, with the exception of the somewhat infrequent use of wide-angle 24mm lenses, when a supplementary objective was used to widen the finder's angular view of field, the same lens was at all times used in the finder, it was not difficult to interlock the focusing of the finder lens with the parallax-correcting pivoting of the finder itself. Interlocking these movements with the focusing of the photographing lens was achieved by the use of a simple cam-and-roller linkage.

Thus, with these improvements, it was now possible for the camera operator to keep his camera lens in sharp focus throughout a dolly or zoom shot, merely by watching the scene in the camera finder and turning the focusing control as required to keep the image sharp.

The action of the finder was governed by the use of interchangeable cams, each ground to the precise curvature which matched the characteristics of a given lens. The cams were matched, not merely to the general characteristics of all lenses of a given focal length, but to the precise characteristics of each individual lens. Lens and finder cam formed a fixed combination in any camera's accessory equipment.

A further refinement was the fact the focusing threads on the mounts of lenses of different foci were cut to differing pitches, according to the characteristics of the lens. Thus, over the range of settings between infinity and two feet, a 24mm lens required less than a half

revolution of the controlling handle, while over the same range, a 4½" lens required over a full revolution of the handle.

The scales for all commonly used lenses were permanently engraved on a single focusing dial, and a movable indicator on the controlling handle obscured all but the calibrations for the lens being used.

The Technicolor Corporation, in designing its three-color camera, reached a novel, yet very practical solution to the problem of follow focus. Because three films run simultaneously through the camera, it is not as quiet as cameras of conventional design. The sound-proofing blimp designed for the Technicolor camera therefore had to be extremely efficient. One of the prime specifications for the blimp was that there be absolutely no metallic contact between the camera and the blimp. This meant that conventional focus-control mechanisms, which all involve some form of direct contact between the external control and the camera, could not be used. None-the-less, the nature of color cinematography called for an unusual precise control of focusing.

The solution reached by Technicolor engineers was simple: if mechanical linkage was ruled out, an entire electrical remote control was the alternative. The result is that Technicolor cameras are focused electrically, by a control which may be operated at the blimp itself or from a point several yards distant. (Fig. 2.)

The control is operated by a pair of tiny Selsyn interlock motors. One of these drives the operating control; the other operates the focusing of the lens. Both motors operate from the same electrical current. When the two motors are excited by the same current supply, they automatically synchronize. When the shaft of one motor moves, that of

the other at once moves in the same direction and to the same degree.

The remote focusing dial is about 5" in diameter, and fitted with a fixed pointer running in a spiral track. Movement of the dial is controlled by a small crank, which is geared to the shaft of the Selsyn motor. Movement of the crank for any focal adjustment is about double that ordinarily involved in conventional mechanisms—a feature which simplifies minute focus changes.

With the growth of 16mm industrial film production and the application to the photography of such films of all the modern techniques employed in feature films, it followed that there developed a need for a simple, efficient means of follow-focus for these cameras, too. About three years ago, Richardson Camera Company, of Hollywood, developed a highly practical follow-focus mechanism for professional 16mm cameras. The attachment, pictured in Fig. 1 and which is adaptable to any multiple lens turreted 16mm camera, involves a unique synchronized gear system coupled to a parallax-corrected viewfinder, and actuated by a single control. As each lens is shifted into place, a cam automatically corrects finder for parallax.

Footage dial on the extended focusing knob is visible to the operator behind the camera. This knob and dial assembly is detachable and may be set up and operated from either side of the camera. Another important feature permits all normal rack-over operations to be carried out without disengaging or removing the linkage with the follow-focus attachment.

Perhaps the most interesting development in this field is the external follow-focus mechanism which is a feature of the new blimp for the Eclair Camerette, designed and manufactured by the Benjamin Berg Agency, Hollywood. (Fig. 3.)

Follow-focus with the Camerette is greatly simplified through use of the camera's salient feature—a finder which permits viewing the scene or image through the taking lens as it is being photographed. Thus it was comparatively easy for Berg to design his blimp around this camera, and provide the external control which merely rotates the focusing rings of the camera's various lenses. Having no side viewfinder to contend with, the usual parallax-correcting linkage between finder and camera lenses is dispensed with.

Incidentally, it is also possible for the amateur movie maker to gain the advantage of follow-focus for his dolly shots, too. Perhaps one of the simplest methods worked out by one amateur provided for a scale plate to be attached to the left side of the camera, with a graduated footage scale facing the

photographer as he operates the camera. A ring with pointer was attached to the lens with a small set screw, and the pointer set so that the scale read infinity when the camera lens was so set. The pointer was provided with a handle extension. Thus, as the cine photographer dollied forward, he could progressively

change focus of his lens, according to a predetermined plan.

Thus we see that the ingenuity of cameramen over the years has met an important problem, solved it readily, and as a result improved the technical quality of motion pictures in all fields of production.

ASSIGNMENT IN GERMANY

(Continued from Page 553)

in any position and to see an upright image without having to lie on his belly or otherwise contort himself.

The camera can be run backwards or forwards without having to change positions of the belt on the 1000-foot film magazines. These are similar to our standard magazines used on American-made cameras except they are divided in half. Thus each half-magazine can be either feeder or takeup, so that a set of six half-magazines affords the same capacity and use as five standard (double-chamber) magazines.

One of the first things I did was to teach the assistant gaffer, the operative cameraman and his assistant how to take accurate incident light readings. The head gaffer and I would stay at the camera and direct the lighting; the assistant gaffer would measure the intensity of the light at far distant points, and the operative or his assistant would then double-check him by also taking readings. I was thus able to solve most of the lighting problems with directness and simplicity, whether the illumination was planned or spontaneous.

The crew was invited to attend the screening of dailies and to discuss technical and artistic matters. Every man, whether on the catwalk or on the floor, at the mike boom or loading magazines in the dark room, thus felt that he had an important part in the production of the picture. You'd be surprised how, as a result of their enthusiasm, they came up with amazing suggestions; they were eager to learn how and why things were done. I spent many hours after work each day explaining and instructing—and finally learning much myself.

I remember having explained to my eager listeners the use of diffusion filters and their progression in relation to the focal length of the lenses used. I also attempted a demonstration of the filters through the camera, using an electrician as a standin. Suddenly I realized the fallacy of my efforts—how conventional the diffusion filter progression can be! But therein lay a practical idea for me.

The following day, the sequence scheduled to be shot was of a theological discussion between Martin Luther and his opponent, Doctor Eck, which was to

end in a violent argument. I saw where unusual pictorial emphasis could be applied to the sequence by using the diffusion filters in an unorthodox manner. The long and medium shots, introducing the discussion in its mild stage, were fully diffused; then, as we were getting closer to the opponents in progressive cuts, I decreased the diffusion and took the "chokers" without any filter at all, thus adding photographic brutality to a violent argument.

Many of my uncompromising decisions had to be revised and adapted to the functional reality of film making, but in general we observed the strict rule of realism. The story involved hundreds of priests. Every extra as well as actor was carefully tonsured in keeping with the custom of the times depicted, which involved shaving of the head. This soon became such a task for the barbers, that the company finally sent out scouts to round up as many bald-headed men as possible to replace the others!

Matching the realism of authentic locations and studio sets remained our constant worry. Illumination alone cannot do it all; set designing and set dressing are equally important factors. Careful attention was thus paid to authenticity; paintings, furniture and all properties were secured from German museums or antique shops; authentic copies were skillfully made when original pieces could not be brought to the studio. The scars of centuries were marked on the walls of most buildings, so it was necessary to renovate them so they'd appear as they did at the time of Martin Luther.

All these efforts to attain realism were not just background stuff; they were an inherent part of the photographic texture itself; they remain ever-present in the closeups, and in the moving and long shots.

We know, however, that no picture can be truly realistic unless it has a realistic and powerful story to tell. Thus the screened result must remain the final judge; it alone will show the extent of the contribution we made in illustrating the story of Martin Luther. END



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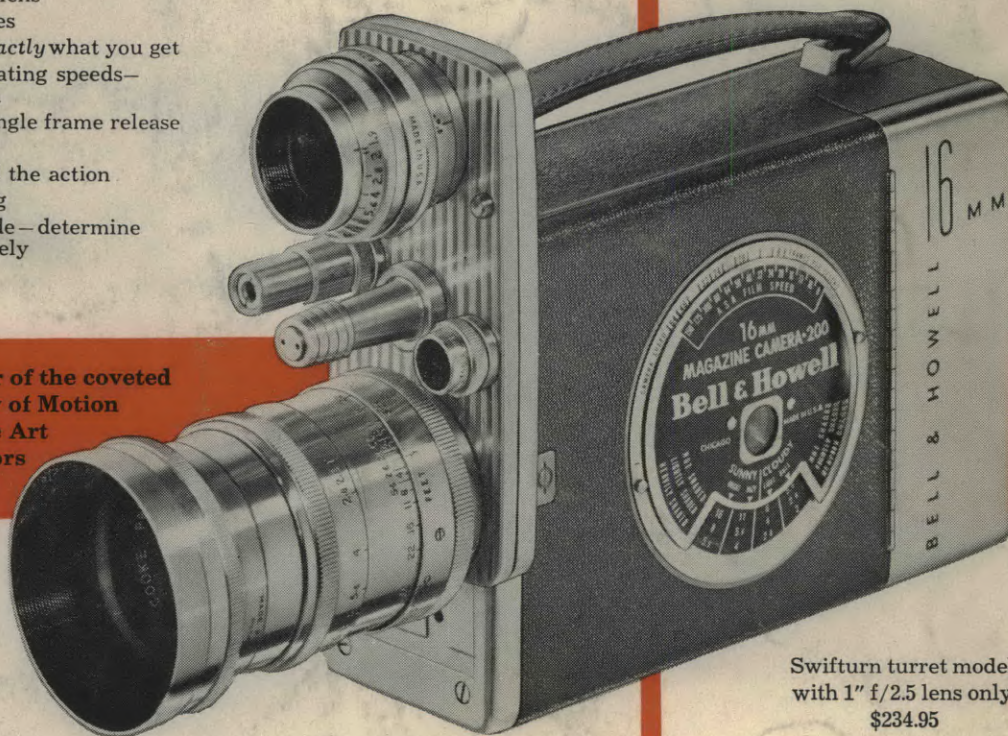
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